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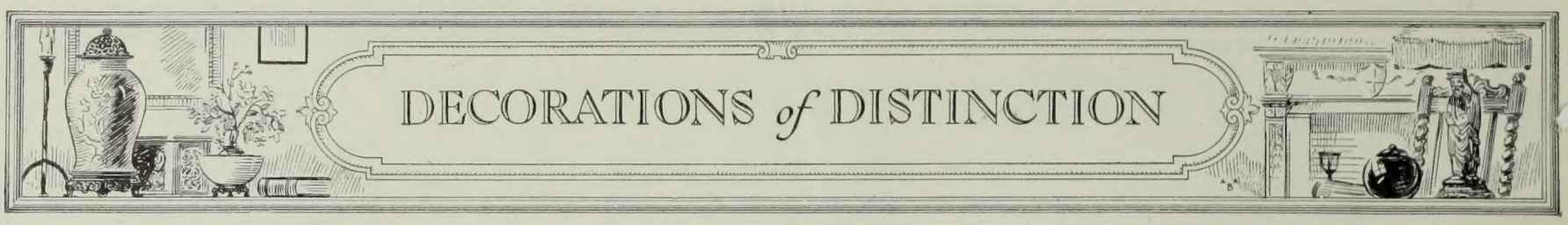
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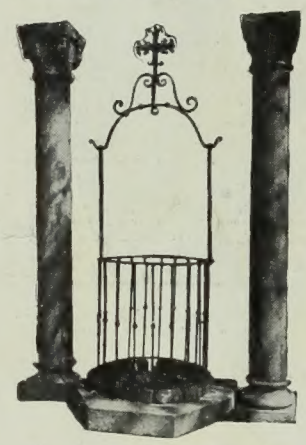
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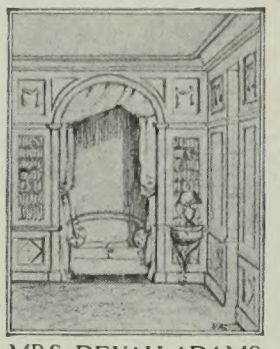
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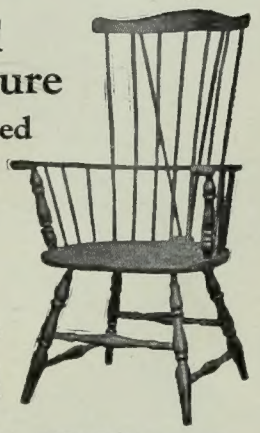
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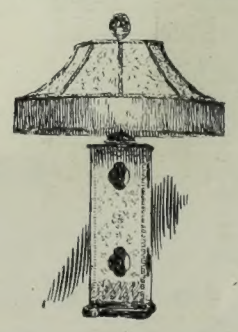
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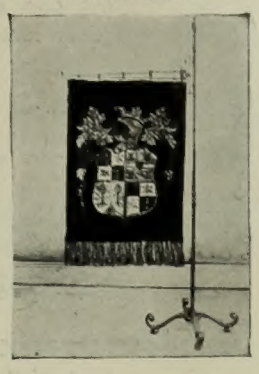
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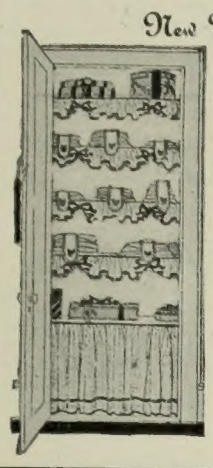


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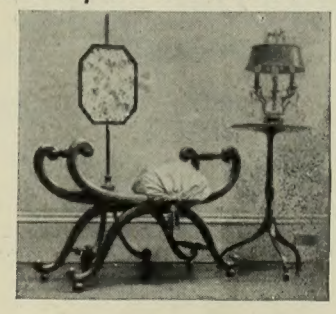
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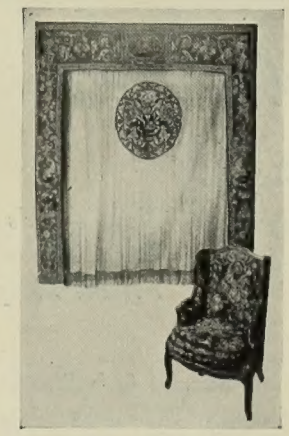
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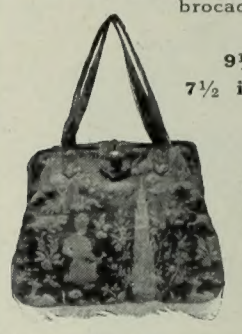
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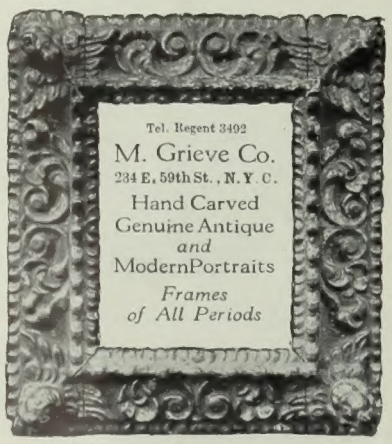
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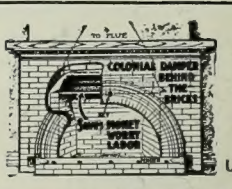
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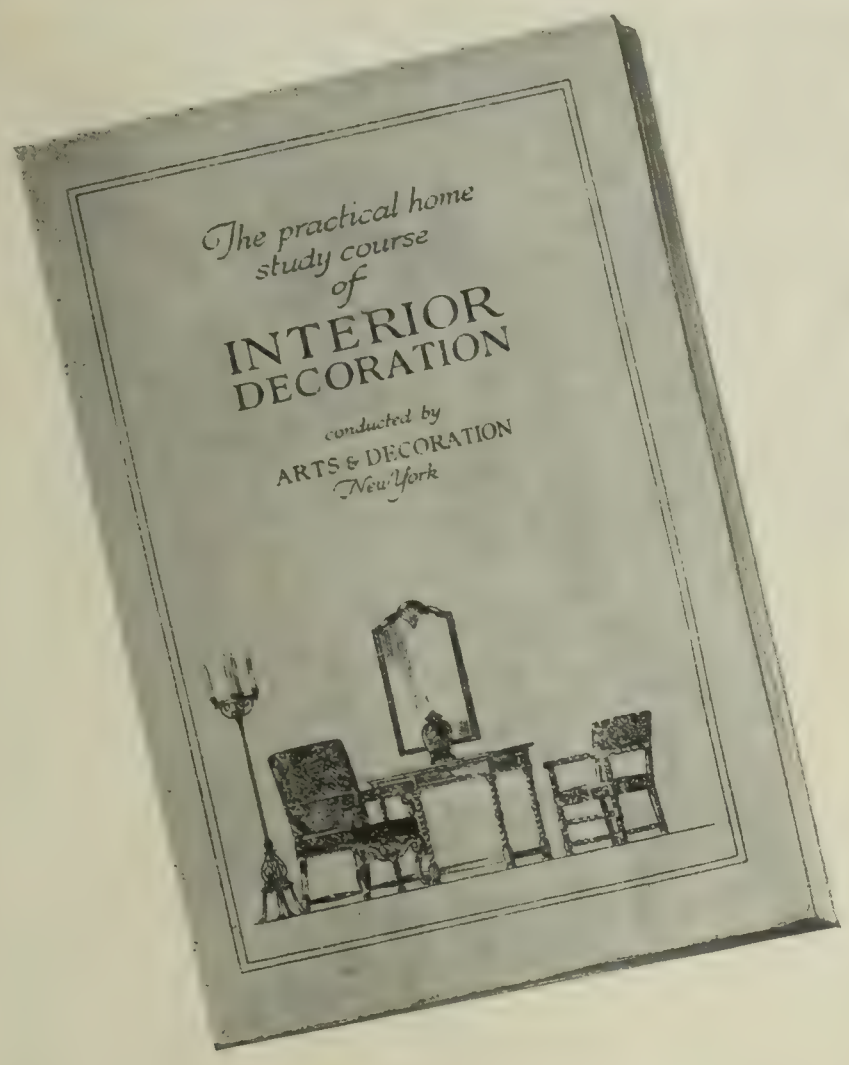
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JULY, 1924

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Park Lane

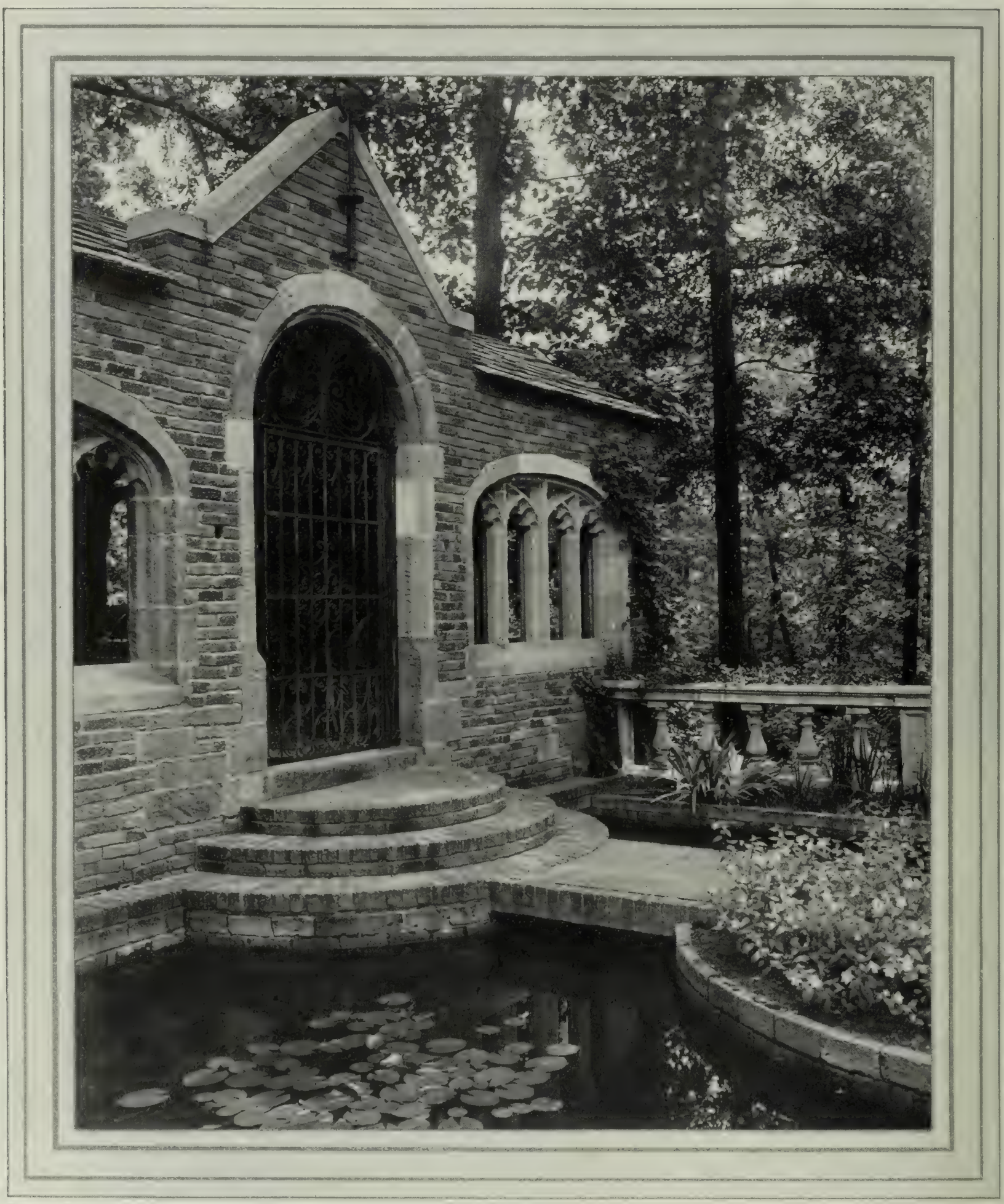
OPEN FOR INSPECTION

This Apartment Hotel which opens in September will provide a new standard of luxury in living. The cost of its unusual accommodations and services will be no greater than that of ordinary conditions. The apartments vary in size from two to six rooms and in rental from $2,940 to $13,080 a year. Each apartment has its own foyer and serving pantry. The rooms, which are all outside rooms, are unusually large and are built around generous closets. A book describing Park Lane upon request. An earlier decision insures a wider range in selection. Charles R. Wilson, Managing Director.

Douglas L. Elliman & Co., *Agents on Premises*
Park Avenue, 48th to 49th Streets, New York

The beautiful Louis XVI Ball Room and Foyer, with its Private Entrance on 48th Street, is available for weddings, receptions, debutante parties and other important social functions. It is just an intimate and strictly exclusive suite as New York Society has been seeking for some time. Ideally suited for the entertainment of from two to three hundred people. Reservations are now being made for the coming season.





Charles I. Berg, Architect *Photo by M. E. Hewitt*

This Unusually Fine Bit of Architectural Detail is in the Garden of "Glynallyn," the Home of George Marshall Allen, Esq. Part of its Rare Beauty is Due to the Pool Below the Entrance Which Has the Effect of a Moat, a Quite Appropriate Idea as a Foreground for the Tudor Architecture of the Cloister. The Planting About the "Moat" is Beautiful Thoughout the Summer and in Mid-Summer Water Lilies in Bloom Float on the Surface. (For article on Pools see page 27)

ARTS & DECORATION

A Magazine of Modern Life and the Fine and Industrial Arts

VOLUME XXI — *July, 1924* — NUMBER 3

A Promise of Art in America

The National Significance of the Beaux Arts Institute of Design

By MATLACK PRICE

THE story of the Beaux Arts Institute of Design is a story of fine inspiration and altruistic ideals. In the influence and direction given to it by the eminent Architects, Sculptors, Painters and Decorators who generously contribute their time and enthusiasm to the work of the Institute lies the promise that architecture and the allied arts in this country will preserve and carry on the highest and soundest traditions.

Varied arts may range through successive experiments and "movements," but the hope of Architecture must always lie in the maintenance and development of its status as the most authoritative of all the Arts. Speaking of the Beaux Arts Institute of Design before the last Convention of the American Institute of Architects, C. C. Zantzinger, the Philadelphia architect and A. I. A., Chairman of the Committee on Education, said: "Nobody gets a thing out of it except the feeling that they have been able to help our Country to better its Art through placing before it the traditions they have brought home from a land that has had older artistic traditions than our own."

In all that has ever been written or said of the Beaux Arts Institute of Design, no one has ever been able, or has ever wished to proceed very far without paying deep and sincere appreciation of the late Lloyd Warren, who was the human instrument primarily responsible for the Institute's creation. Mr. Zantzinger said: "Through the generosity of one man, Lloyd Warren, this whole thing went forward. The whole dues of the Beaux Arts Society are applied to that Institute and the work of education. . . . Lloyd Warren contributed liberally of his considerable means to carry it on. . . ." It was in 1916 that he appeared as the inspirational factor in creating the Beaux Arts Institute of Design as an active educational outgrowth of the much older Society of Beaux Arts Architects, which was essentially a social body. And it was Lloyd Warren who gained for students of the Institute, for the winners of the Paris Prize, the absolutely unique privilege of entering the École des Beaux Arts in Paris without examination.

As far back in our architectural history as 1894, when the Society of Beaux Arts Architects was founded, its Committee on Education established a course in Architectural Design and study of Archaeology, consisting of a series of competitions among students and draughtsmen. The system was based on that of the old Paris École, but in 1916 the Committee was reorganized in connection with the Beaux Arts Institute of Design in order to broaden its scope. The purposes of the Institute, as they are definitely set forth today are "to furnish instruction in the Arts of Design at a minimum cost to students; to bring art students under the criticism of artists who are engaged in active practice; to carry students beyond the academic study of the Arts into the province of their application and practice; to bring about co-operation among the various art schools of the country; to allow art students to study throughout the year, uninterrupted by holidays."



Lloyd Warren, from a portrait bust by Fred B. Clarke



A Naval Pantheon, Class A Project, by A. B. Amory, University of Pennsylvania, first medal award

The growth of the Institute idea is told, in part, by an increase from forty sets of drawings sent in by students in a year to over three thousand in a year. These are facts, set down for better understanding of tangible achievements; the animating element of inspiration due to the active participation of a large group of the most distinguished artists of this country is the other part of the story.

In the course of a year the Institute in the Architectural Department prepares and distributes programs for twenty-eight architectural competitions, six archaeological competitions and three competitions for the Paris Prize. But the Paris Prize is a story in itself. Drawings for the various competitions are sent in to the Institute gallery in New York from one hundred and fifty-seven ateliers, in thirty-six States and Canada, and of this total, twenty-six universities and colleges are a part.

According to the provisions of the Institute, any group of five or more students, under the direction of a patron Architect or Instructor, constitute an atelier for the purpose of working on the competitions of the Beaux Arts Institute of Design. As the Institute is not a teaching body (except in its Department of Sculpture) the spirit of the ateliers is mainly one of self-help, and of the stimulus which comes to any individual who is working with a group toward a common goal. The main duty of the patron is to encourage the student in his own interpretation of the programs, and to help the students to teach and develop themselves.



One of a pair of overdoors by Hildreth Meiere, first prize for Mural Design

The idea—which is an excellent one in every field of art—is that nothing an instructor can teach is so valuable or so important as the art of thinking intelligently and constructively. The basis of the traditions of the École des Beaux Arts in France is one of logical thinking. As Royal Cortissoz has pointed out in writing of the École, it is "the idea of discipline, of intelligence . . . it means the application of thought to a definite problem, the study of every architectural organism whether it be a house, a barn, a public building, or a bridge, as an organism . . . it deals essentially in architectural principles."

The French or Beaux Arts method of developing the finished drawing, or "project" on a competition is followed by the Institute. When the student receives his copy for the program, he makes a sketch of his scheme for it in nine hours. This is carefully studied, developed and drawn to scale and rendered in color or wash, according to the requirements, and sent to New York for the judging and the award of a first or second medal, first or second mention, or mention, or perhaps a blank or zero. In these awards lie the keen inspiration of the student's life. He realizes that his work is going up before a group of judges who will be as exacting as they are professionally distinguished, and that the rating they place on his drawings is a rating and an absolutely authoritative one. Than such architects as Cass Gilbert, Whitney Warren, Donn Barber, Thomas Hastings, Harvey Corbett, Gamble Rogers or William R. Mead the student knows there could be no higher or more discerning a group of critical judges.

Here, in fact, is one of the greatest benefits ever developed in the realm of educational work, for the judges, individually and in jury groups, represent an order of architectural knowledge and experience far greater than could exist in the largest university in the land. Nor are they figureheads, or a mere group of names. They take a keen and vivid interest, both personal and professional in their work as judges, and spend hours of deliberation and discussion in making the decisions. Far from feeling that this demand on their time is an annoying infringement on their leisure or their professional work, they look upon jury service for the Institute as a real privilege and a serious



Bronze memorial doors by F. P. DeLuna, first medal in the Department of Sculpture at the American Beaux Arts Institute of Design



Class in sculpture at the American Beaux Arts Institute at work on the first concors under Mr. Henry Hering

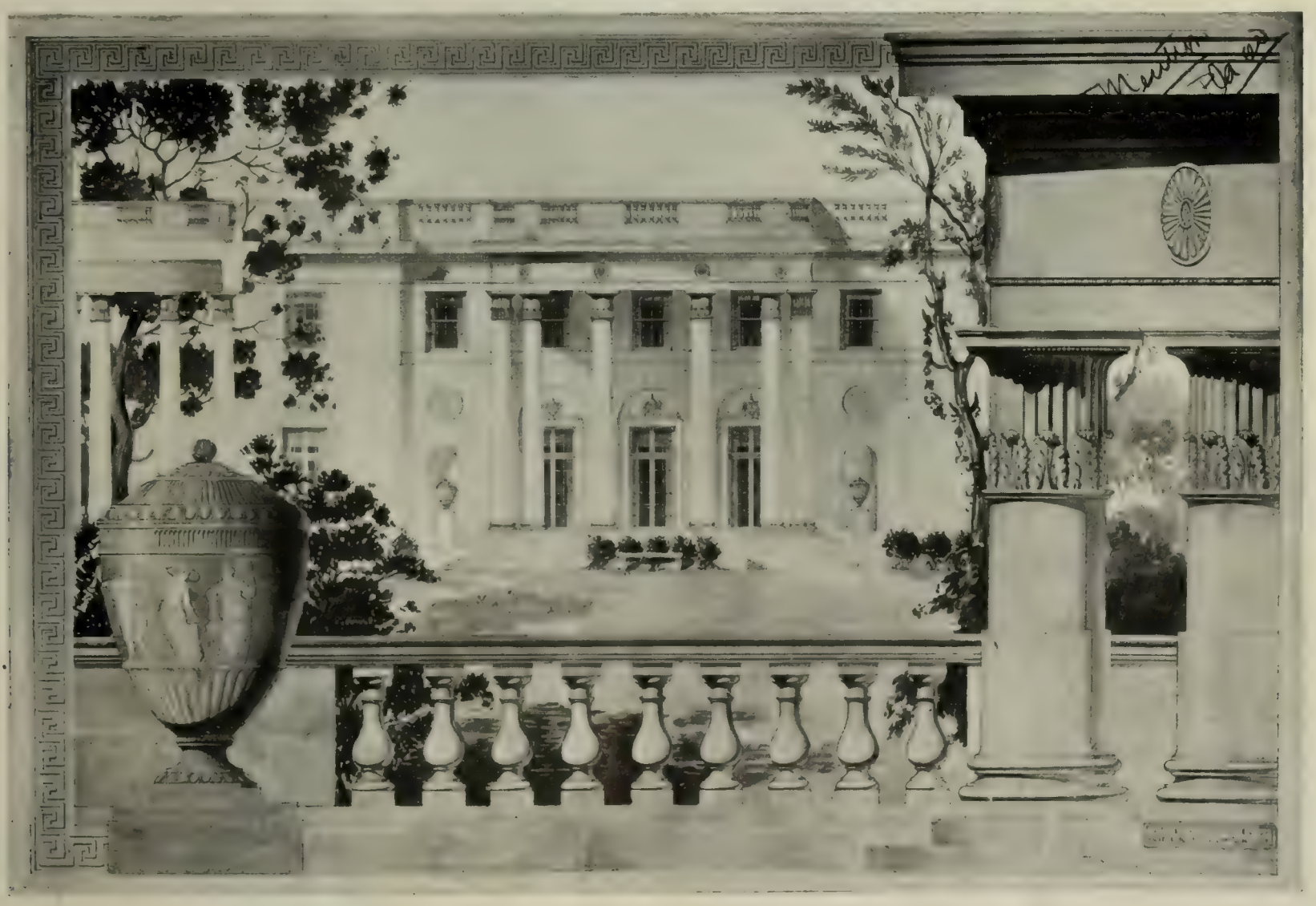


Wall design for a library by Helen B. Chadwick receiving first mention at the University of Pennsylvania

professional duty. The same spirit pervades the other departments.

The Department of Sculpture, for instance, is conducted by a Joint Committee drawn from the Institute and from the National Scupture Society. The Director is Edward Field Sanford, Jr., whose active enthusiasm for the work of the sculpture classes, as well as for the whole purpose of the Institute seems to animate every one of the class rooms. Here, night after night, may be seen ambitious workers in clay-streaked smocks, putting their hearts into the work of their hands, while they forget, for these hours of inspiration, the prosaic routine callings that make their livelihood during the day in various parts of the city.

It is in the work room of the sculpture classes that the ardent spirit of inspired study makes itself most keenly felt in the building of the Beaux Arts Society in New York. Spontaneously, almost inevitably there is the spirit of Paris, that sense of a keen, tense, irresistible striving toward a great goal that makes a working studio in Paris so much more than merely romantic. It is romantic, to be sure, but it is dynamic, too,



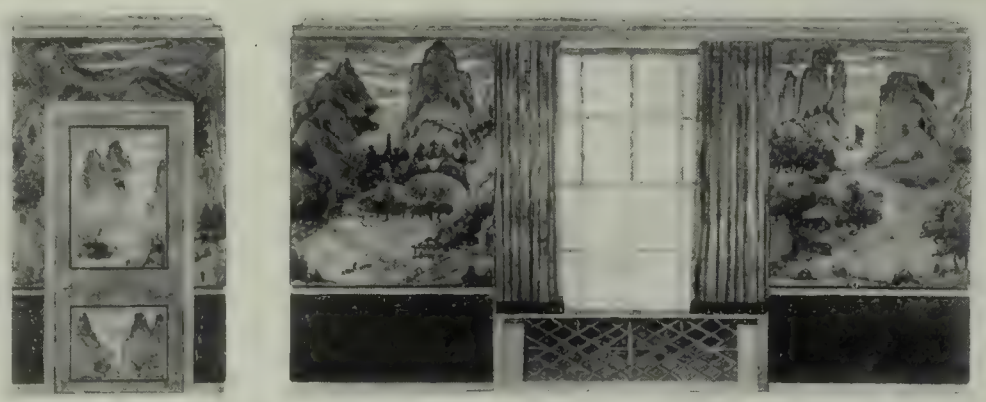
A semi-circular portico by J. J. Keil, Carnegie Institute of Technology, Pittsburgh, receiving first mention place in Class B. Analytique



Judgment of the first concors season '23-'24. From left to right, Whitney Warren, director of Institute; stenographer; Charles G. Peters, director in charge of Architectural Ornament; Fred B. Clarke, executive secretary; Edward Field Sanford, Jr., director of Department of Sculpture; Henry R. Sedgewick; Edmond C. Quinn, John Gregory, former director of Department of Sculpture; A. A. Weinman, chairman of advisory board; Frederick W. MacMonnies; Harvey W. Corbett; Henry Hering, Edward McCartan, Robert Eberhart; Henry W. Rittenburg; Elie Nadelman



Chinese music room, R. C. Gould, Pennsylvania Museum and School of Industrial Art



Furniture for a dining room in the manner of the early Georgian Period by J. E. Coffin, first mention placed, Pennsylvania Museum and School of Industrial Art

Details of furnishing in the Georgian style by J. E. Coffin



and suggestive of a great force striving, through the medium of art, to break the chains of economic bondage.

A conspicuous advantage enjoyed by the sculpture classes under the Institute is the constant personal contact with architects. As practicing sculptors in later years these students will find most of their work with architects, and the architectural advice and viewpoint available here cannot but prove invaluable.

An interesting system of instructorship is followed in this department, whereby the eminent sculptors listed on the Board of Instructors are called upon each for only three months of service. A sculptor is first chosen whose work tends toward conservatism. He is followed by a sculptor of more modernistic, or even radical tendencies, and, in turn, by one who is not an extremist in either direction. In this way there is a balance of influence, and a reduction of the danger of the natural student tendency to copy

(Continued on page 54)



Mrs. John North Willys of New York and Oyster Bay



From a Painting by Halmi **Courtesy** *of the Reinhardt Galleries*

Mrs. Willys is the owner of an important collection of old masters which is housed both in her beautiful Long Island home at Oyster Bay and in her New York home on Fifth Avenue. Rembrandt's famous "Pilgrim" is one of the masterpieces owned by her. Other important foreign pictures are: Memling's "Portrait of a Young Man," Bellini's "Madonna," Rubens' "Helena Fourment," Van Dyke's "Count of Pfals Neuburg," Romney's "Lady Ramsay," also fine examples of Frans Hals, Gainsborough, Raeburn, Laurence, and Hoppner

Modern Golf through the Eyes of an Etcher

Two Very Realistic Scenes by John R. Barclay



The true golfer can well understand the look of intense interest, even anxiety which is following the ball that is vanishing over the course. To the caddy, of course, it is not so important, but the man does not stop swinging his club before his eyes are focused on the direction the tiny dark spot has taken. The whole sense of the swing and the long, anxious glance is extremely well realized in Mr. Barclay's etching

These two reproductions by courtesy of the Brans Galleries



Whole-hearted interest is shown in preparing the tee in this second etching by John R. Barclay. The really accomplished golfer seems never to achieve the perfect tee in spite of care and anxiety and a high ideal. And the friend standing nearby is decidedly sceptical. He knows a good tee when he sees it and in a minute or two he will be busy proving how practical are his own ideas



Roger H. Bullard, Architect *Mrs. Albert Herter, Interior Decorator*

View of the Maidstone Club looking from the sand dunes out over the ocean, from the original sketch by Roger H. Bullard, architect

The New Golf Club at East Hampton, Long Island

Situated Directly on the Ocean with the Only Golf Links in the Country Actually Carrying One over the Sand Dunes



The women's lounge at the Maidstone Club. There is a fireplace facing the couch and antique rugs are combined with brilliant chintz

The upper hall at the Maidstone Club showing the fine pine staircase and some beautiful examples of old Spanish tables and chairs with rich antique rugs

The club card room. The chairs are covered in Spanish stripes of orange and red. The curtains are glazed chintz of baskets of oranges and brilliant birds







Corner of the upper hall overlooking the links. The window seat is covered with blue glazed chintz piped in rose. The curtains are the same. An arm chair is covered with chintz and the smaller chairs are old Spanish



Entrance showing the fine composition of rooflines and the interesting use of wood and brick in the gable doorway



Detail of the west porch with the ocean on one side and on the other the golf course spreading over the sand dunes



This side of the clubhouse faces the ocean, not a hundred yards away

IN an interview with Mrs. Albert Herter, who designed the decoration and planned the furniture and furnishings for the Maidstone Club at East Hampton, L. I., a very interesting and novel point of view was suggested by Mrs. Herter as essential to make our prohibition club houses attractive.

"It is very important indeed," she said, "that our club houses today should have a genuine air of gayety. In fact, the fashionable club house is nowadays planned more like a drawing-room than a hotel. It is especially necessary since prohibition has come in to have color and charm in the furnishings and decorations of a club. In the old days, if we did not feel very cheerful, there were means not difficult to obtain, of changing our moods. Today the beauty and charm of the club house itself has got to take the place of the old form of stimulant. Hence, there must be so much color in the decoration and so much freshness and gayety in the whole scheme of furnishing that it is impossible to keep a sad heart in a really well-planned country club.

"There are two difficulties for every decorator to overcome in arranging the interior of a modern country club. One is to keep it restful without making it gray and dingy, and the other is to keep it amusing and fascinating without degenerating into grotesque, ultra-modern effects. So, in planning my scheme of decoration for the Maidstone Club House, it was my aim from the beginning to end, to combine forms and colors that were both stimulating and restful."

Having seen the beautiful club house which Mr. Bullard has designed for the Maidstone Golf Course, it is a very easy matter indeed to speak with enthusiasm of its dignity of form, its charm of tone and the ingratiating and friendly way that it curves down over the sand dune on which it rests, the golf course on one side and the blue sea on the other. A more beautiful location could not be imagined for the one chosen for this club and a richer, more appropriate adornment it would be hard to imagine than the low, graceful imaginative building that crowns the site.

The general architectural composition of this club house was arranged by Mr. Bullard to conform to the natural conditions of the site. This was accomplished by having the ground floor level with the fairway of the golf course on the east side, and the second floor level with the sand dunes on the ocean side, thus affording the club house a commanding view in all directions. The material selected for the construction of this club was stucco in a tone harmonious with the sky, the ocean and dunes. Hand-hewn open timber added a certain decoration to portions of the exterior wall, and the beautiful gabled entrance combined brick with stucco and the wood. The result is architecture that seems an inherent part of the landscape.

Four views of the great hall in the Maidstone Club at East Hampton, L. I. A luminous warm blue is the prevailing color in this room. There are Spanish chairs and tables of great antiquity, couches covered with rich yellow brocade and arm chairs in gorgeous glazed chintz

Photos by M. E. Hewitt



The floors in this great hall for dances are black and the only coverings are interesting old Chinese rugs in blue, rose, black and mustard yellow



Photo by M. E. Hewitt *Prize figures made for the garden of Mrs. Gardiner Lane by Richard Recchia, of Boston*

Beauty Spots in Some Famous American Gardens

Some of the Gardens That Were in the Recent Garden Club Contest for the Best Installation of American Sculpture in American Gardens

By F. NEWLIN PRICE

I AM writing of only a few of the spots where sculpture in America brings pleasure to the passer-by. In the prosperity of our land shall continue to rise garden spots that bring both joy and love to human hearts, and some that be resplendent as Versailles, and some shall be simple, of marigolds and geraniums, mignonette and forget-me-nots—old-fashioned. And let us speak of the Garden Club—all hail a mightily wondrous work. The love they express brings us slowly to further apprehension of beauty. Little does the country know of this remarkable association since in 1912 they gathered, guests of the Philadelphia Garden Club, to form a national institution for civic planting for the national garden, who knows what good may come, flowers grow and leaves appear, and then the blossom comes whose petals fall that fruit may form, to feed, may feed our spiritual necessity.

In the recent contest for the best installation of American sculpture in an American garden, the first prize a statuette, "Narcissa," by Daniel Chester French, donated by Messrs. Price and Russell of the Ferargil Galleries, was awarded to Edward McCartan's "Sundial" in the gardens of Mrs. Harold I. Pratt, Glen Cove, Long Island. The judges were Mr. Charles A. Platt, architect; Mr. Royal Cortissoz, critic, and Mr. James B. Carrington, editor; the following received honorable mention: Mrs. Robert Bacon, Mrs. Gardiner Lane, Mrs. Alexander Laughlin, Dr. Edward L. Partridge, Mrs. Arthur Scribner, Mrs. Edward Holter, Mrs. Henry Marquand, Mrs. Grace Turnbull, Mr. W. K. Jewett, Mrs. Harold I. Pratt, Mrs. Henry R. Rea, Mr. Giraud Foster, Mrs. Oakleigh Thorne, Mrs. Henry Harkness Flagler, Mr. Edward L. Ryerson, Mrs. Francis C. Farwell, and Miss Kneeland.



The lead fountain in the garden of Mrs. B. F. Jones, Jr., at "Fairacres." From the Garden Club of Alleghany Co.



Fine architectural detail in the beautiful garden of W. H. Crocker, Esq.



Well-planned architectural detail, fountain and pool in the garden of Mrs. Oakleigh Thorne, Millbrook

Garden lovers like to dwell on the perfection of Mrs. Oakleigh Thorne's mirror pool at Millbrook. Here though the view is in winter with no assistance from flower life or leaf trees, stark and cold, the whole design comes to you beautiful in design and values, a garden spot to conjure by and where the elves of winter must delight to gather or fairy nymphs in spring hold carnival. The Georgian archway of the wall fountain and the dolphin figure scale finely in their period of space. Here, too, in Millbrook, Mrs. H. Harkness Flagler uses two Hermes by the gateway, and a well-head for a bird bath, simply placed with no deep pondering, and yet in spring and summer it is a comfortable and beautiful corner, the things are personal and good, and have had individual selection.

There was the photograph of McCartan's "Sundial" in that well-studied garden of Mrs. Harold I. Pratt. How flowerlike it rises white in its square of lawn, around which paths pass in and out, and flowers in all abundance seem to wave their tasselled perfumed heads in play, back of them as if on tiers of great amphitheatre giant trees rise up to hide their playgrounds, and silhouette against the sky. Surely here is a precious example. Another quite as fine is the niche of the little Faun in the gardens of Mrs. Phipps of the North Country Garden Club. It is a gem, the lilies at its foot, the wild rambler bearing in almost to hide the sea shell design of the niche roof. Here does the sun discover a perfect setting. Though you may have so many hours to pass, this is a fleeting moment of delight, a touch quite golden in its beauty, to follow and rejoice your afterthoughts.

Then like the facade of some palace steps we come to Mrs. Walter Jennings wall and fountain group, above which are the highest trees that here and there let in the sky. Royal steps wind up each side, mounted by great stone urns, and further on two marble busts rise halfway, sheltered by the climbing roses. Hedges and stars of lawn before the fountain, truly a remarkable garden side. Not unlike and yet quite dissimilar the detail of a wall and sculpture in the gardens of Mrs. Gardiner Lane of Boston, here the



An interesting variety of architectural garden furnishing, including two Hermes standing sentinel at the little gate, is to be found in the Millbrook garden of Mrs. H. Harkness Flagler

young American sculptor, Richard Recchia, has made a figure of Pan and a maid, unique examples that recline on the great granite walls, back of them ferns and foliage, before them flowers that climb. It is a place of dreams, a note of sylvan music, here might you read the poetry of life to heart's content.

We produce a lily-pad fountain with white marble dolphin and cupid from the gardens of W. K. Jewett, Pasadena. That California garden that with many other club members makes a paradise of home, eternal sunshine and the twelvemonths carnival of blooming. There we find the formal trees and hedges giving structure to the view. We can't but feel there should be courtiers and women beautiful strolling here, or listening to a stringed orchestra, or perhaps little children at play, then would its beauty be supreme. As for its sculpture, it is fine, fine piece de resistance, against that wandering, wavering, many-branched high tree in the distance, that gives a mysterious and rhythmic pattern out against the sky.



A lily-pad fountain with white marble dolphin and cupid in the garden of W. K. Jewett, Pasadena

In "Farm Hill," the estate of Mrs. Henry R. Rea, Sewickley, Pennsylvania, is garden sculpture of great beauty and simplicity, an ancient statue with most beautiful base. I think I never saw as perfect a mounting, and the four amorini, perhaps four seasons, and the globe timepiece so good inside. You come upon it unexpectedly, and find charm in its isolation and satisfying volume. To me these statues are events, and yet somehow I find I love best the rockeries and rough little nooks that have all the flavor of a trysting place, a rendezvous. The world well lost, and you if all alone can people the gay isolated spot with people in your dreams, or mull the years' events over, making them new and near to your heart's desire.

While there are many Newport gardens, fine and gorgeous, there is little lovelier than "Zeernst," the home of Mrs. Hubert Vos. Here seems the land quite flat, and gardens wind around to find here and there some giant rock outcropping for effect. The sculpture here seems to me right, not dominating and yet assertive, a good relation. It has the air of people who enjoy their garden, not unlike some great artists' homes I know, where flowers bloom luxuriantly all the year round, where by the way they have no sculpture, a serious defect, for it is my contention that if you find the thing you like, the marble or the bronze by sheer solidity and everlasting centrality makes for a more and complete and satisfying garden landscape. Oh, we have an array of fine artists whose work finds no superior for your garden plot. Slowly our public parks reflect their industry, and taste perhaps too slowly.

Another garden well worth considering is Mrs. Birney Fellows at Cornwall-on-the-Hudson. It is in a part of the country where gardens thrive, and gardeners have a club superior — the Stillmans, the Coykendalls. High on the palisades with great perspectives these gardens borrow grandeur from nature, which makes them irresistibly beautiful. A path in the Coykendall garden that roughly reaches up to a fountain piece, is bordered with banks of multicolored plants which seems like a home, natural yet of culture. Not far away a path leads down between two delightful statues; a path in the gardens of Mrs. Edward Holter of the Bedford Garden Club, Mt. Kisco. Here also the feeling of natural beauty, not too manicured, evidences a little of the struggle of man against nature's wild strength.



Beautifully planted rural pathway, leading to a fountain in the garden of Mrs. E. Coykendall, placed high on the palisades overlooking the Hudson

Mrs. Reginald C. Vanderbilt and Her Baby



Photo by Ira L. Hill's Studio

Mr. and Mrs. Vanderbilt having spent the early summer abroad have returned to Sandy Point Farm, Newport. The picture shown above of Mrs. Vanderbilt and her fascinating little daughter, Gloria Laura, is one of the most charming pictures of maternal beauty that Arts & Decoration has ever published. The pose is so tender and sensitive, revealing perhaps even more than a formal picture young Mrs. Vanderbilt's rare charm and gracious personality. It is easy to understand how this baby remained "good" long enough to have her picture taken with her eyes focused on so lovely a spectacle

Beauty and Good Taste in American-Made Silver

Resulting from an Alliance of Industry with Art

By ALWYN T. COVELL



Graceful table set, including candlesticks and flower-holder of Louis Seize design





This silver set designed and executed by Reed & Barton

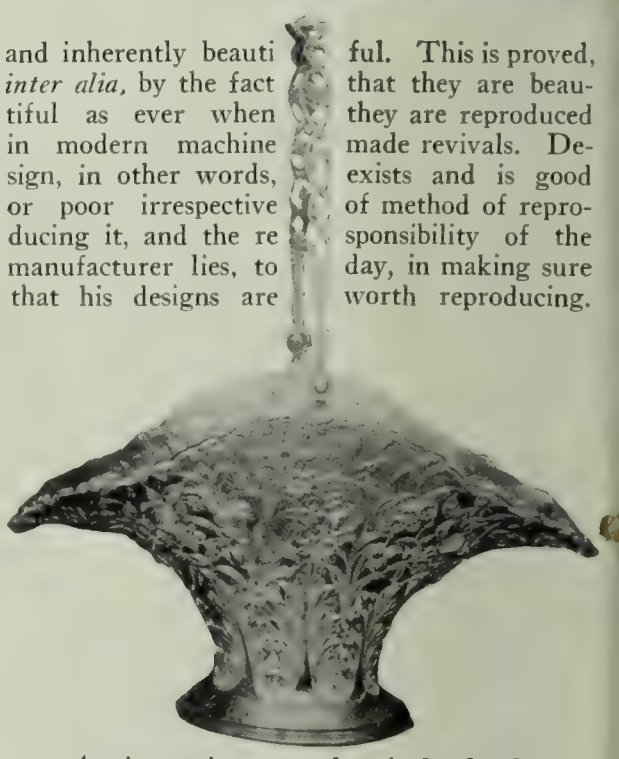
THE art of the silversmith is an ancient one and one in which art and craftsmanship were closely linked from the earliest times. It is not, however, the purpose of this article to treat of ancient artistry in silver, of the work of the marvelous artificers of the Renaissance, or of the 18th century.

As in most of the arts applied to industry, the age of exclusive hand-craftsmanship in silver was an age of limited production, when beautiful things were the possession of the very few. Since many stages of the making of silverware, in some cases the entire process, have come into the realm of the machine, one important result has been the wide distribution and vastly multiplied ownership of fine silverware.

The greatest question, the one that must never be left masked, whether the machine be a loom, a lathe, or a press, is: shall we set the machine to duplicating and giving forth to the world a poor design or a good one? For the most part, this question is splendidly answered today, but taste is a curious thing, and has been a matter of evolution. The first period of that evolution extended from antiquity to the end of the 18th century; the second period extends over the century-and-a-quarter to the present day.

It has long been the fashion to say, with a fine air of authority, that the coming of the machine, at the end of the 18th century, destroyed beauty and good taste.

The fact of the matter is that taste, regardless of the machine, was in a bad way on its own account. It was suffering a cyclical depression, and it would be nearer the truth to say that the machine made what people wanted, very much as it does today. Machinery in itself does not make or necessitate bad design. And many of the beautiful things of antiquity and the whole pre-machine era were and are immortally and inherently beautiful as ever when *inter alia,* by the fact in modern machine design, in other words, or poor irrespective producing it, and the re manufacturer lies, to that his designs are



An interesting example of the hand-wrought repoussé silver of Samuel Kirk & Sons

ful. This is proved, that they are beautiful they are reproduced made revivals. Deexists and is good of method of reproworth reproducing.



An example of what is familiarly known as the Kirk landscape repoussé silver. Designed and executed by Samuel Kirk & Sons

The designer has a great responsibility, and one which he should interpret in larger terms than merely meeting the public demand.

This was largely the trouble in the several periods during which the arts suffered depression in good taste in the 19th century. Designers and manufacturers helped, indeed, to create various kinds of bad art that became popular, but they made little if any effort to improve it, and seemed to feel that they were fulfilling their function in the world by supplying what the public wanted.

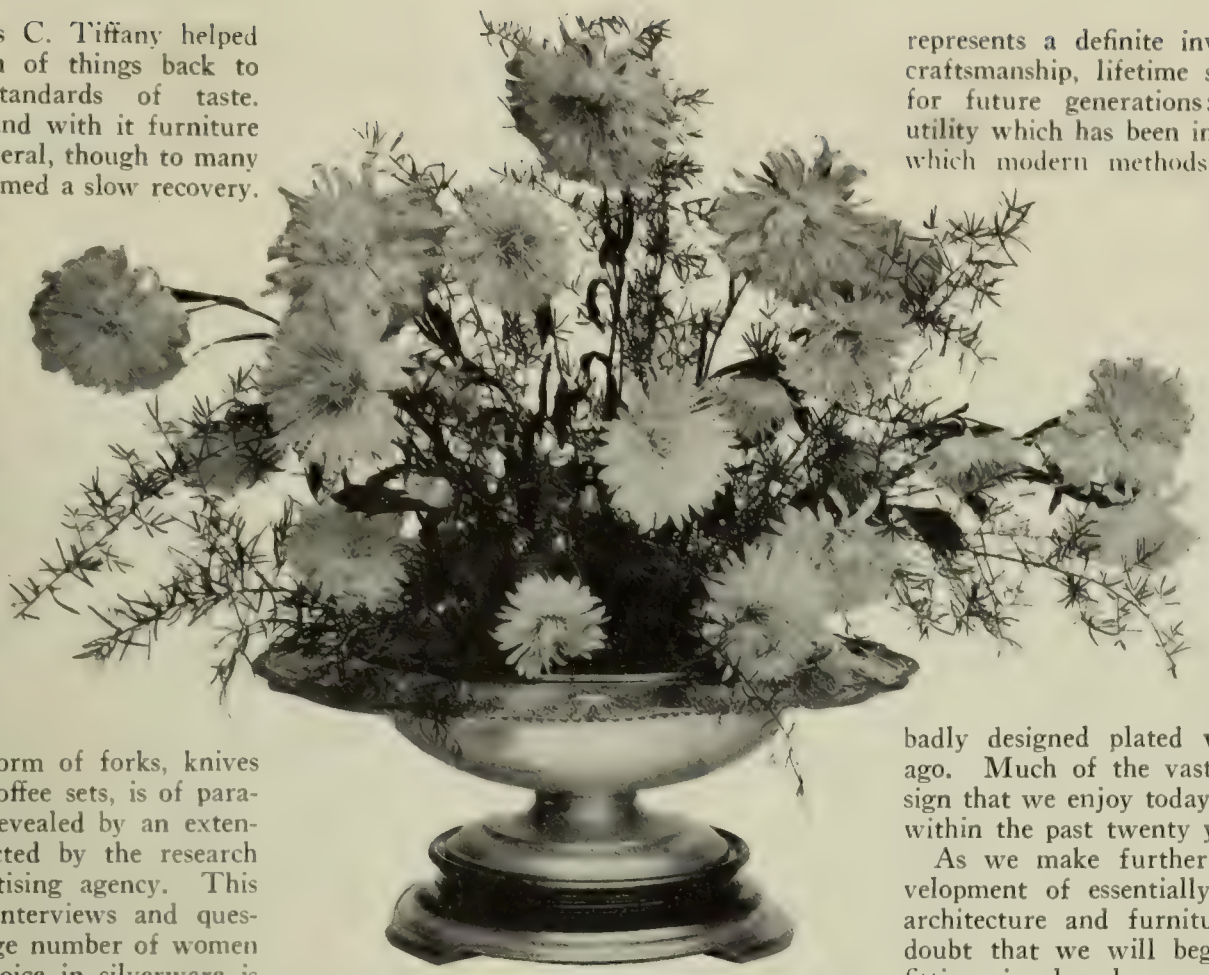
It is self-evident that we should never have had any fine periods of design and execution in either architecture, furniture or household fittings, if the artist and the manufacturer had always felt it incumbent upon them to supply only what the public demanded. It is only when the designer is moving in advance of the public that real progress is shown in any of the industrial arts.

Architecture itself, from time immemorial the most authoritative of all the arts, reached its lowest point as an expression of taste in the '80's, and the allied and industrial arts, naturally, were on the same level. At the close of the 19th century architects were among the first to raise better standards, and they did it by turning back to the Italian Renaissance. And a few individuals—very

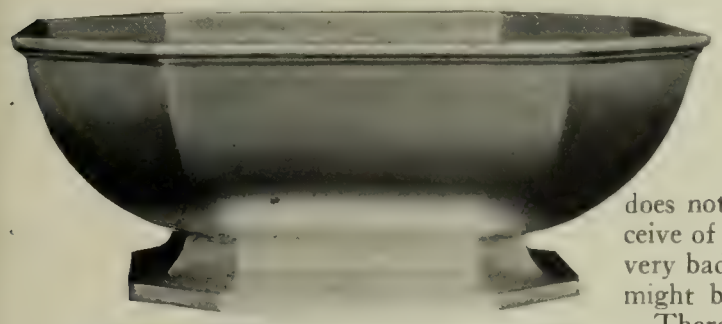
few—such men as Louis C. Tiffany helped to swing the production of things back to fundamentally good standards of taste. Architecture improved, and with it furniture and industrial arts in general, though to many watchers it must have seemed a slow recovery.

Public taste, then, became articulate and demanded constantly toward better design. "Better design," however, is still something of a generality to a good many people, and there is room for a much more acute public consciousness in this, and a need for a design to be so interpreted that it will have a definite and specific meaning for everybody.

That design in silverware, whether solid or plated, whether in the form of forks, knives and spoons, or tea and coffee sets, is of paramount importance was revealed by an extensive investigation conducted by the research department of an advertising agency. This investigation, based on interviews and questionnaires covering a large number of women showed that woman's choice in silverware is governed by their appreciation or preference for a certain design, irrespective of price or wearing quality. The questions were arranged with a view to ascertaining whether women would be influenced to buy because, particularly, of any one of these considerations and *design* proved to be the predominant one. There is something in this for manufacturers in any of the industrial arts to give thought to. Certainly it is a conclusive answer to the old question (not so frequently heard nowadays)—"Does art pay?"



Sterling silver centerpiece with pedestal designed and executed by R. W. Wallace & Sons



Beautifully proportioned silver bowl, designed and executed by J. E. Caldwell & Co.

When the tide turned toward better design in the whole field of industrial art, it turned in silverware as in other things to the fine old forms of earlier days, of the age before machinery—and not, as I have tried to show, because those early examples were made by hand, but because they were inherently beautiful in design.

Much modern silverware intended for elaborate and formal service has been designed after the works of the master artificers of Renaissance Italy and 18th century France, but the most popular modern adaptations of today have been those of English and Colonial Georgian basis. In many cases modern silversmiths have made exact reproductions of the old pieces, especially in tea and coffee services, and in the ever charming and dignified candlesticks and candelabra that graced Sheraton and Hepplewhite sideboards. More often the designer of today has been called upon to adapt forms and decorative motifs of the Georgian period for modern silverware, and this he has done with a keen appreciation of current tastes in furniture.

In addition to silverware which, in its inspiration at least, does not take in vain the names of Sheraton, Hepplewhite and the Brothers Adam, there have been ingenious and attractive adaptations of Chippendale and other special phases of Georgian furniture design.

In differentiating, a little earlier, between sterling silver and plate, I would not like to be understood as implying that the element of *design* is in any way different. So independent of material is design that it does not even require any imagination to conceive of a sterling silver spoon which might be very badly designed, and a plated spoon which might be exquisitely beautifully designed.

There should be no mental conflict on the choice of sterling or plate, because the two types of silverware are so different. Sterling represents a definite investment in beautiful craftsmanship, lifetime service, and heirloom for future generations: plate represents a utility which has been infinitely beautiful and which modern methods of production have placed within the reach of all who care for the better things.

Some restless sage has said that nothing stands still, that everything either goes ahead or slips backward. It is unthinkable that taste as we know it today should go backward, or that there could even be, again, a sale for the heavy, ornate, ostentatious silverware, or the badly designed plated ware of thirty years ago. Much of the vast improvement in design that we enjoy today has taken place even within the past twenty years.

As we make further progress in the development of essentially American ideals in architecture and furniture, there can be no doubt that we will begin to produce house fittings in close harmony with what in time we will begin to think of as the Modern American Period.

This happened so definitely in our own

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A rich simplicity in the design and execution of this pitcher by J. E. Caldwell & Co.



Hammered silver coffee set designed and executed by R. W. Wallace & Sons

Flower Holder of Grace and Gayety



Courtesy of the Milch Galleries *Photo by M. E. Hewitt*

This delightful bit of sculpture certainly suggests good cheer to the prohibition dining-table. The bronze figures modelled by Maude S. Jewett, give a sense of exhilaration and buoyant grace that should bring relief to the sober eye of the modern diner-out. There is pleasant fantasy, too, in the idea of having the gay little bacchantes clasping hands so that their slender arms hold erect the floral decoration. The dancing feet of the graceful figures touch a low pedestal in a glass bowl where they seem intended to whirl about in a mad dance

Contemporary Reminiscences

Two Important English Visitors—May Sinclair and Bertrand Russell

By BURTON RASCOE

I FOUND May Sinclair very fascinating to *watch* and she doesn't mind the rudeness of staring. Indeed, she seems quite oblivious of it. On every occasion when I saw her on her recent visit to New York, she appeared unconscious of the fact that she was seated in the place where she would be easiest of access and the focal point of interest. She dominates any gathering less heterogeneous than a noisy banquet, by her Buddha-like calm and inscrutable charm. That charm lies almost wholly in her eyes. They are intensely black eyes set in an immobile face with lips which do not smile. If she is amused, the emotion is almost imperceptibly displayed by slight muscular contractions at the corners of her eyes—not by her mouth.

She is a compact little woman, quaint and Victorian. She has a mass of chestnut hair, with reddish glints in it, carefully coiffed. She has a high, rounded forehead, a regular profile with a very beautiful nose and a compressed upper lip which would seem to indicate repressed temperament. Her neck is short so that her head almost seems to come directly on her shoulders. She is about five feet three inches in height. She has a taste for interesting neck-chains, and she wears clothes of very rich, embroidered materials, mostly brown.

Her voice is low in volume but high-pitched, thin, clear and all of a single tone, unaccented. When she got up to speak at the second international P. E. N. Club dinner to which she had been sent as a delegate from the English center, her simple, formal little message of good-will was conveyed in so eyrie a monotone, without perceptible movements of the lips, that it sounded very much as if she might be acting as the mouthpiece for a ventriloquist. Curiosity and wonder are in her eyes; but what she sees excites in her no apparent surprise, or, indeed, any visible emotion.

At a reception in the Art Galleries of the Grand Central station, she craned her neck to watch and listen to Jules Romains, the French delegate, recite a long poem of his own, and, although her interest was manifested by a strained position of attention, her interest seemed academic or intellectual, because there was no play of feeling in her face.

She loves cats and in talking about them she is less impersonal than in talking about people; her affection for them gives her an animation in the discussion of cats which is very real; but even that intensity is not visibly emotional, it is displayed in the quality of her voice—a touch of excitement in its cadence when cats are mentioned. At a dinner given for her by Fannie Hurst, I was told, she sat a silent, unconcerned listener to the conversation, until Ridgeley Torrence, the poet, came in, whereupon she exclaimed: "Did you bring the cat?" It seems that Mr. Torrence had told her about one of his cats and she had expressed a very strong desire to see it. Her cat, which she left at home with a nurse, she speaks about with proprietary pride and affection.

Of her own books her favorite is "Mary Olivier"; she considers it her masterpiece on which she is not likely to improve. "Mr. Waddington of Wyck" she regards as, and intended to be, comedy and not the devastating portrait of an egotist it is generally regarded to be. She talks about her own work and even about herself with frankness, but rigidly abstains from commenting on the work of any of her contemporaries, with the exception of Dorothy Richardson, whose writing Miss Sinclair vastly admires.

While she was in this country her poetic narrative, "The Dark Night," her first poetic effort since her youth, was brought out by the Macmillan Company. It is in free verse form, and is a dramatic story told with the utmost concision. But Miss Sinclair says she is not a poet and I find her mind analytical, that she understands the head better than the heart. That is why her dissection of souls is often intellectual rather than tender. She does not let herself go, give herself out sufficiently to write true poetry. Her mind is scientific and philosophical, and it is significant that her first major interest was in philosophy and that between novels she has recently found time to publish a philosophical disquisition on "The New Idealism."

Yet, though poetry is not her greatest medium of expression, the whole tendency of her experiments in fiction has been toward the method employed in "The Dark Night," and it is possible, even probable, that free verse narrative, as a form offering difficulties, but also the maximum effect with the greatest economy of means, will be the form she will adopt. She has always, as an artist, imposed severe tasks upon herself in the matter of form, making brevity adequate by careful selection in the compact history of the "Life and Death of Harriet Frean," for instance, and throwing over her own early narrative method to adapt to her own choice of materials the more subjective method. She has always kept abreast of her times in the matter of artistic innovations and her interest in and sympathy with the younger experimenters testifies to the receptivity of her mind. She alternates between living in London and living in the Cotswold, usually a month in the city and a month in the country.

BERTRAND RUSSELL has been the prophet of liberalism professed by the intellectuals of England and America since the time he was imprisoned as a conscientious objector during the war. It was not a martyrdom, precisely, but merely a great logician's making a fact of logic. He had been a lecturer on the higher mathematics at Oxford; he was an internationally famous scientist; he had made important contributions to the study and theory of logic; and he had written books inculcating the spirit of liberalism and urging the economic and humanitarian necessity for the cessation of wars. Because of his refusal to abandon his position during the war, he was jailed and deprived of his university lectureship. He suffered little inconvenience by his adherence to principle, for during his imprisonment he found time to write a great deal which strengthened his position as the great hope of liberalism in England and elsewhere.

I have not been convinced that Russell is a great and original mind; I am only convinced that he is an able and conspicuous representative of a high type of cultivated intelligence. He is a thoroughly civilized man, the archetype of intellectual, not a genius. His method of writing is illustrative of what I mean. When he wishes to learn something for himself, he goes about it thoroughly, reading all the books about the subject, observing and experimenting even, and then when he has absorbed all there is to be known about the subject, he clarifies his own acquired knowledge by writing a book about the subject himself. A case in

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Photo by Florence Vandamm

May Sinclair, an outstanding figure of English literary genius



Photo by Florence Vandamm

Bertrand Russell, English prophet of liberalism, scientist and writer

Pool in the Garden of H. G. Haskell, Wilmington



Marian C. Coffin, Landscape Architect *H. G. Healy, Photographer*

This delightfully planned pool in Mr. Haskell's garden is one of a series of illustrations for an article beginning on page 27 of this magazine. To some extent in this country these very natural-looking pools, interestingly planted, are somewhat superseding the more formal fountains. They are equally cool looking, especially as in this one designed by Miss Coffin with its spout of water pouring up from a bed of lilies and splashing musically into the pool

The Garden Pool and the Average Garden

The Incomparable Value of the Right Use of Pools in a Modern Garden, Large or Small

By COSTEN FITZ-GIBBONS

THERE are few things in a garden, be it large or small, formal or informal, that can give one the same delight and sense of life, the same feeling of delicious freshness, as a body of water, no matter how little it may be. Perhaps it is scarcely more than a bowl scooped out of brown earth, tucked away in some secluded corner of a rock garden and partially overgrown with ivy and stonecrop, or, again, it may be a slightly more academic affair lined or edged with stone or colored terra-cotta, with a central figure of lead or, if more pretentious, a stone sculptural group. Whatever it may be, so long as it is a water treatment, its value is incomparable. Nothing else can take its place.



C. W. Leavitt & Sons, Landscape Architects *H. G. Healy, Photographer*

This pleasant pool with its beautifully planted border is in the garden of J. A. Haskell, Red Bank, N. J.

The old garden-makers were well aware that there was no single element they could employ in their creations more beautiful or more fascinating in its effect than the pool. Witness such notable examples as Versailles, the Taj Mahal, the Villas Falconieri, Gamberaia, d'Este and other well known instances. Aside from the purely pictorial value of a sheet of water, and that value is by no means negligible, there is a certain peacefulness and quiet calm that hovers about the atmosphere of a pool. Today the opportunities for the ingenious and generous employment of pools are no less ample than they ever were, and of these opportunities garden-makers and architects cannot do better than avail themselves. There is no single feature of the garden that will yield a larger return of enduring satisfaction.

It is a common thing for people with a very small garden space at their disposal to ignore the rich possibilities of agreeable development it contains and to excuse their neglect, both to their own consciences and also to their friends—if they ever bring themselves to speak of the matter at all — by saying that the space is so small and insignificant, or so cramped by limitations and unfavorable conditions generally that it really isn't worth bothering about. This is entirely the wrong way to look at things and can be explained, though not extenuated, only by assuming invincible sloth or hopeless stupidity and lack of imagination. Even the tiniest city backyard can be made something of, if the will is there to do it, and one of the most effective ways of doing it is to introduce a pool as a centre of interest.

The creation of a pool, no matter how small it may be, or how simple the ultimate treatment intended to be carried out, necessitates two things—excavation and plumbing, or at least the proper



An appropriately placed pool in the lower garden at Snowshill, England. At one side is the old dove cote, now changed into a loggia



A pool beautifully placed in the fascinating gardens of Julius Wangenheim, at San Diego. A delightful finish for the pool is the wall fountain of concrete inlaid with brilliant colored tiles at the far end

provision for some means of conducting water into the pool and out of it again. And excavation and plumbing both inevitably entail dirt, disorder and a general upheaval for a time, but the temporary inconvenience ought not to deter one from an undertaking that will bring such permanently gratifying results.

The mechanical difficulties of making a pool are easily overcome and are not sufficiently serious to balk the most inexperienced person. The first thing to settle is where the pool is to be, the next thing, how large it is to be, and then, how the water is to be brought in and how it is to be let out again. The lining of the pool may be done with brick, stone, tile or cement. The final steps will be the coping or edging of the pool and the addition of any ornamental features such as lead figures, fountain jets, lion masques or other means of letting in a flow of water, or, finally, any decorative factors that it may seem appropriate to establish round about the rim.

Unless the pool is sometimes to serve as a bathing place, one and a half to two and a half feet under usual conditions will be a quite sufficient depth, and in some cases, where the pool is very small, it might well be shallower, let us say ten inches or a foot. Of course, if the pool is to be used occasionally for bathing, it will have to be three and a half, four or even five feet deep and ought to have steps going down into it. Likewise, if certain kinds of water plants, such as lotus, are to be grown, the pool will have to be deep enough for the water to cover thoroughly the tubs in which they are planted.

Ordinarily, however, it is better not to have the pool too deep. If it is too deep there is always difficulty about draining it properly, and unless it can be easily and thoroughly drained there is ever the danger that the water may become stagnant. The pool then would be not a source of pleasure but a pest and, in all likelihood, a breeding place for mosquitoes. Then, too, if the pool is too deep it becomes unnecessarily inconvenient to clean it, and to keep a pool in good condition it ought to be cleaned once every so often, actually drained out and thoroughly cleaned.

While considering the depth of the pool, the level of the surface of the water must also be taken into account. This is, fortunately, comparatively easy to establish and regulate if the pool is fed either by a fountain jet or by a piped water supply. When it is fed by a stream, the level of the stream will fix the maximum level of the pool's surface.

The level of the pool's surface is a matter of more consequence than many are disposed at first to imagine and it very materially affects the aspect not only of the pool itself but the aspect of all the environment as well. When the pool is full to the very brim and the grass round about comes flush with the coping, the effect of the water is more telling than when the surface is appreciably lower than the brim or coping. It seems to well up more spontaneously and to be more truly alive. And it imparts that sense of abounding life and freshness to whatever is near it, becoming a more intensely vital factor of the general composition. An excellent example of this very thing may be seen in the James' garden pool show below.

When the surface of the water is perceptibly lower than the margin of the pool,

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A pool in the James' garden, placed with great wisdom and beauty and the planting about it adds to its charm

A Group of Distinguished Rooms

From the Home of Mr. Carl K. Dresser, Tulsa, Okla.



Albert Joseph Bodker, Architect and Decorator *Herlick, Photographer*

Italian walnut table and chairs of excellent design give character to this dining-room. The coffered ceiling is of chestnut with touches of painted decorations, and the walls of buff fresco plaster give an ideal setting for the draperies of red and yellow brocaded velvet



The charm and hospitality of the entrance hall is due largely to the vaulted ceiling and leaded windows set in arched embrasures of very lovely line. The walls of soft yellow plaster form a delightful background for the old Italian walnut furniture. A church figure in polychrome is placed on the console table below the windows

The spacious living-room with its coffered ceiling in chestnut and its fresco plaster walls in soft golden tan is in perfect accord with the Italian character of this entire house. A fine old tapestry fills the wall space between two windows, curtained in old needle-point





At a turn of the staircase of Mr. Dresser's house is this window bordered with a very lovely tracery design in hammered lead

The fireplace with its stone mantel and unusual lambrequin of rich old embroidery forms the centre of a very charming group, consisting of a divan covered in blue-grey damask and comfortable deep chair with its reading lamp



The Ancient Garden of Snowshill Manor House

One of the Finest Small Gardens in Gloucester, England, Originally the Tower House of Queen Katharine Parr

By ROGER WEARNE RAMSDELL

THERE is just as much different individuality amongst gardens as there is diversity of personal characteristics amongst human beings. To start with, there are the natural conditions or environment, rarely alike in any two cases, and more important still, there is that elusive, indefinable quality imparted by the garden-maker. The garden, indeed, is a revelation of its maker's personality. And this revelation, whether consciously or unconsciously made, is inevitable. A sensitive person becomes aware of it at once, and not seldom does the garden play its part in the final summing up of human character appraisal. Sometimes, indeed, the garden disposes us to a more charitable judgment of the maker's personality than we might otherwise be inclined to hold.

One old lady, known to the writer, has a very beautiful garden for the making and care of which she, and she alone, is wholly responsible. Quite apart from its many visible excellences, there is a gracious tenderness about the place you cannot fail to be sensible of whenever you enter it. And yet that old lady, to the outer world, is anything but tender or gracious. She is commonly regarded as cold, haughty and censorious. People drop in to tea with her and go to her dinners because they enjoy her brilliant, though somewhat cynical conversation and the distinguished company usually to be found at her table, but she is not a person to whom you would credit a large measure of the milk of human kindness. She says and does many disagreeable things. She is the last person in the world of whom her neighbors would expect consolation or sympathy if they were in trouble. And yet, on the silent evidence of her garden, the writer has always maintained—and he believes with perfect justice—that she has some hidden tender side to her nature, which she masques from the eyes of the world and



Upper gate from the garden at Snowshill Manor to the house

allows to reveal itself only amidst her flowers.

This study of gardens as an aid to the art of character reading is, of course, only a side issue and may serve to divert the curiosity of those ungarden-wise folk who can't tell a larkspur from a dahlia unless the blooms are there to assure them, but the spiritual quality of the garden and its revelation of the personality behind it are very real factors that we cannot afford to leave out of account.

The garden of Snowshill Manor House, though florishing amidst surroundings that are centuries old, is the work of recent years and reveals a personality for which we are obliged to bespeak no explanatory nor charitable indulgence. Let us say at once that the master is a man who belongs essentially to the fifteen century, that he hates the shams and pretense and the sordid mechanical outlook of the present day, that he ardently loves the old, homely things of the countryside and is quick to detect all their vital merits, and that he is superbly intolerant of a certain modern spirit that always sets a fancied mechanical convenience and efficiency above the claims of real grace and beauty. An architect by profession, he refrains from general practice because average clients "are such damn fools that they annoy" him. (On this score many of the profession have a like feeling.) Shy and reticent in most of his human contacts, his garden reveals a keen insight into fundamental values and the elements that make for beauty and there we may find sincerity and fertile ingenuity gradually disclosing themselves as we penetrate from one portion to another. It is an index of the reserve force of personality that always leaves some further alluring avenue to explore.

Originally a part of the dower of Queen Katharine Parr, the Manor House of Snowshill had fallen through many vicissitudes from its high estate to the condition of a dilapidated farmhouse when the present owner came to the rescue and reverently restored it. What is now the garden was then a



A glimpse of Snowshill Manor in Gloucester, England, showing the various gardens that surround it



A garden on the lower level at Snowshill Manor, showing a picturesque stone wall and beautiful hedges

miry, unkempt farmyard, bounded by the old dairy at the top, a long wall at the south, and at the bottom by the old dovecote and a ruinous sheepfold, while an equally ruinous cow byre extended part way along the lower end of the northern boundary. At first sight the natural conditions were not particularly promising. To achieve anything vision and imagination and faith were needed.

The slope of the ground toward the southwest invited a descending series of levels, to each of which might be given its own special character. The other existing features might or might not be regarded as assets, according to the course the imagination and bent of the designer might pursue. Here it was that the natural inclination of the owner to preserve and restore rather than to destroy came into play. The half-ruinous dependencies, instead of proving obstacles to the realization of a happy scheme, became so many points of interest which materially enhanced the charm of the composition and added to



The different levels of gardens at Snowshill Manor, with a fine old Italian well-head in the foreground

the individuality of the satisfactory result. The privacy and seclusion of the garden are two of its fundamental qualities that are quite as precious as some of its more obvious characteristics. A visitor may enter and leave the house without once setting foot in the garden —without even being able to see what is in it or what its arrangements are, so completely is it walled about and screened off from the outside world. Security from intrusion is just as much assured as it would be in any room within the house whither unbidden guests might not penetrate, and yet the garden's connection with the house is so close and natural that it may properly be reckoned an out-of-doors suite of apartments. All of which is as it ought to be. Only thus is it possible to achieve that sense of intimacy so inestimable in a garden. Entrance within the garden precincts ought to be a privilege within the control of the master or mistress either to grant or to withhold. A garden that lies wholly open to every chance comer inevitably loses much of its intrinsic charm, and by being thrust upon the attention not only is robbed of the lure and invitation to discovery but is also somewhat cheapened much in the manner of gushing persons who "throw themselves at your head" upon first acquaintance.



Lower and middle levels of Snowshill Manor garden showing the stone parapet which divides the gardens



Dovecote and orchard gate in one of the gardens of Snowshill Manor



The old cow-byre at Snowshill made into a loggia with a pool in the foreground

Whether you enter by the garden gate or through the house, you come first upon the upper level, which is of small extent and consists chiefly of a broad grass terrace between the west wall of the old dairy and the low parapet of the retaining wall rising from the middle level. Hence you can look out over the whole garden, though without being able to pierce the reserve of all its treasures, and beyond the garden across the combe to the hillside in the distance. From one end of the grass terrace a flight of steps descends to the middle garden, in the centre of which a tall stone shaft supports a sphered sun-dial with colored and gilt enrichment. At the end of this level a low stone parapet shuts off the bathing pool, shaded at the back by a dense alder thicket. Beside the bathing pool a path leads off to a hillside orchard and the farm lands beyond.

The middle garden with its flower borders, its broad grass centre, its spherical sun-dial, and the clear reflections of the bathing pool, is a fascinating place enough to dally in, but there are further mysteries to inquire into and the urge of exploration compels you to go down the steps into the lower garden, the most intimate and sheltered spot of all. Here gay flower borders extend along the high retaining walls. The broad expanse of the grass centre is relieved by an old Italian well-head. At the far end the old cow byre has been turned into a spacious loggia. Immediately in front of it is a little square pool with a flat stone coping, a place where enchanting reflections are mirrored all day long. The building on the south side is the erstwhile sheepfold, now a loggia, while between it and the old dovecote, once more restored to its pristine use, a descent of two steps takes you to a gate opening out into the kitchen garden and orchard.

The illustrations show far more than can be conveyed by thousands of words of description, and they show all the engaging little details far more accurately. Further description, therefore, would be like "carrying coals to Newcastle." Nor does it particularly signify that we should enumerate the kinds of flowers that appear in the borders or discuss the manner of their planting. These things must be determined in any garden by individual preference, the quality of the soil and

the conditions of local climate. What is much more to the point is to examine just what meaning the garden has for us and what lessons of profit we may derive from it.

First of all, when we analyze carefully the source of peculiar attraction we discover that it consists chiefly in the fixed setting and in the structural form, without reference to the planting. In other words, however much grace and mellow softness the divers kinds of planting may contribute to the total result, the real fundamental charm resides in architecture and in the working out of a constructive, coherent plan. The garden has definite, clearly marked bounds within which all its parts are confined and specifically devoted to development appropriate to the several parts. There is no sprawling, no incoherence, no going at loose ends. Everything is distinct and every feature fulfils its definite and unmistakable purpose. The composition has that directness which is an all-important factor of style.

The old dairy at the top or eastern end of the garden and the background of buildings behind it, the enclosing walls and the retaining walls with their parapets, the steps and the stone-paved walks, the wall niches and fountains, the dovecotes and the cow byre and sheepfold, the sun-dial shaft, and the pools with their copings and parapets—all these elements pertain to the realm of architecture. Upon their disposition rests the whole garden scheme. Were any or all of them subtracted from the composition, it needs not a vivid imagination to picture how much value or charm the residue would have.

In following a coherent plan, accommodated to the lie of the land and the presence of pre-existing structures, the designer has adroitly contrived to stress the sense of mystery that the descent from one level to another always conveys in at least some degree. At the same time he has so discreetly managed his arrangement that not until the visitor has penetrated the last recess of the last or lowest garden is the full measure of the garden's appeal disclosed. Even then there is the further opportunity for discovery by passing through the gate into the kitchen garden and orchard. This holding of something always in reserve, this lure of features half-concealed, of amiable and mild surprises, is one of the subtleties that immeasurably increase the fascination and interest of a garden. Even when we know such a garden were, and know exactly what we shall find when we reach this or that secluded spot, none the less the spell abides and draws us on whether we will or no. In his perception and use of all these subtle refinements of garden-making, the designer has set an example we can ill afford to ignore.

To certain flower-lovers it may come as something of a shock to find flowers rated, as they fancy, a subordinate element in forming the character of a garden manifestly possessed of compelling charm. Without in the least wishing to belittle the claims of flowers, it is well to point out that it is unreasonable to expect any one element to fulfil the functions of all. Flowers are indispensable to complete the round of beauty and delight, but they cannot by themselves give a definite expression of plan. People are more and more coming to recognize the necessity of coherent form and plan in garden-making, and more and more they are translating their conviction in this respect into concrete terms. In so doing they are merely resuming our ancient heritage of garden tradition without abandoning the notable gains made by floriculture in the nineteenth century. With the aid of sound garden tradition, encouraging us to the greater use of carefully studied plan, and with the aid of skill in floriculture, at the same time, there is indeed happy augury for the future of garden-making. By employing *all* the resources that have been developed and have enjoyed their particular vogues at one or another period in the past, we ought to be able to do even finer and greater things than have been done before. Whether or not we rise to the full measure of our opportunities, depends entirely upon ourselves.

One of the most delightful and surprising things in the treatment of this garden at Snowshill Manor is the infinite variety that has been accomplished, not only by the planting, but by the different planes on which the different gardens are established. The plan shown above is well worth careful study if anyone is really interested in gardens. In the first place, everything that was beautiful in the old gardens has been scrupulously retained. So far as one can judge, there has been practically no effort to bring the land into line. All unevenesses have been permitted to make for beauty. There has been no smoothing down or building up. The ground as it is, or rather as it was, has been accepted, and we find a most wonderful succession of gardens on different levels, each one a complete and interestingly planted entity, and yet all the gardens belong together, and you move from one gateway into another with the greatest sense of intimacy and harmony.

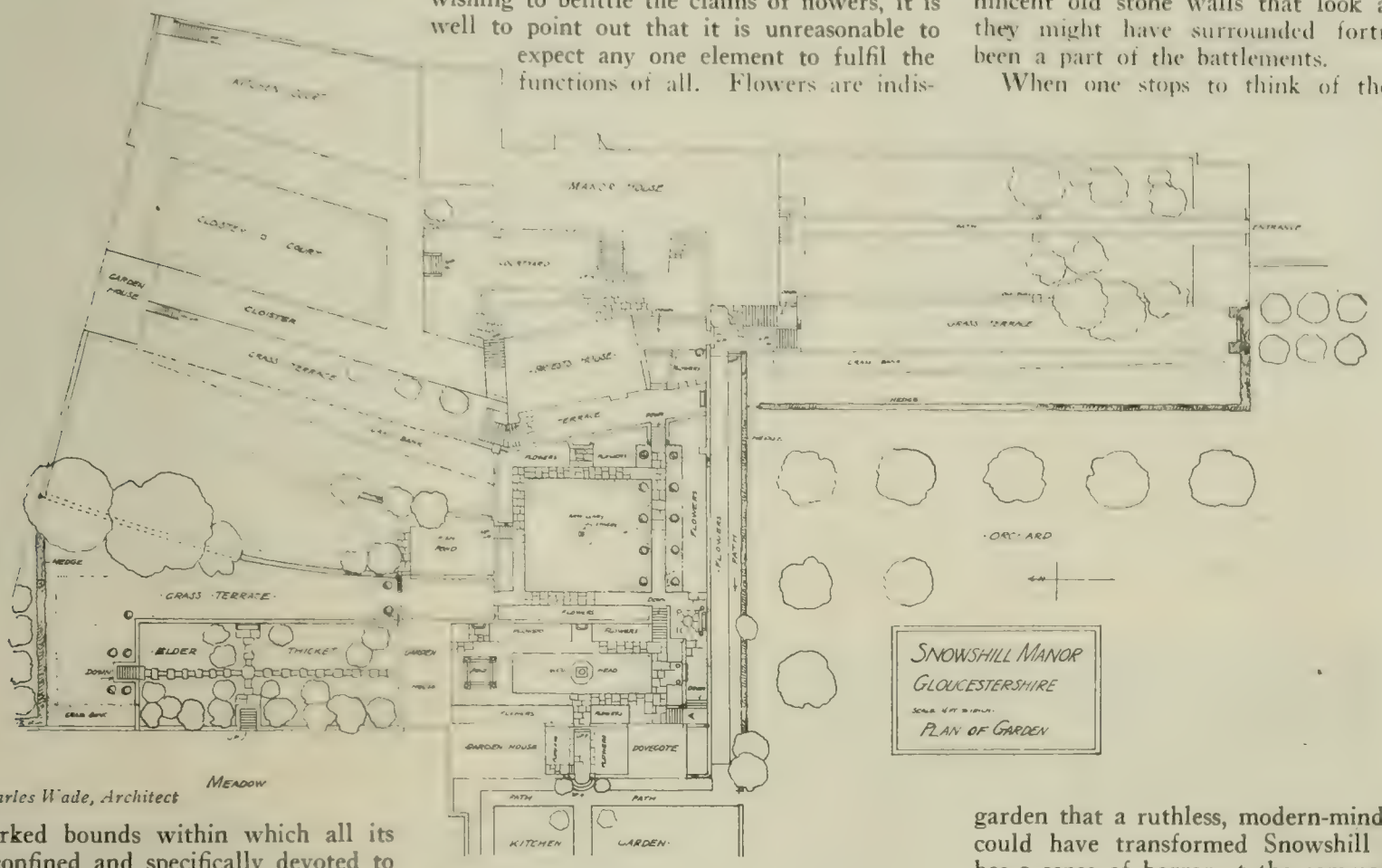
How in the space shown there could be such finely developed garden effect—trees, shrubs, grass terraces, vegetable gardens, flower gardens, pools and cloisters—and yet the whole inevitable, is really difficult to imagine. And all enclosed in mossy, rusty, magnificent old stone walls that look as though they might have surrounded fortresses, or been a part of the battlements.

When one stops to think of the sort of garden that a ruthless, modern-minded person could have transformed Snowshill into, one has a sense of horror at the commonplace attitude, so many people take toward garden-making. First of all, as a rule, fences are taken down everywhere, and then there must be vast stretches of lawn, very bright and green, quite unrelated to the house or the garden. And then somewhere in a showy place is planted a showy garden that also is quite remote from the lawn, the hedges and the house. We look at these elaborate, great gardens with surprise and interest, but we do not loiter in mysterious corners, because there are none. Nor do we open rose-hidden gateways into unexpected other gardens, nor do we traverse the entire garden with a sense that we have wandered through history and romance and every-varying beauty.

There is no doubt that we want to do our gardens today more quickly, more showily and more according to rule.

These old English gardens seemed to slowly grow up, adding on stature and beauty and wisdom with years, just as the houses do, and, to an extent, as the country does.

And we have some of those gardens in America, too; in New England and in Georgia—very quaint and old-fashioned and friendly, with personality, as lovely people acquire this ineffable charm as the years move by them. I am not sure that the loveliest gardens can be made quickly. Perhaps it is necessary for Time to put kind hands on all the gardens that touch us with their beauty. Perhaps, too, it takes different generations of people to work in gardens and live in them. Perhaps a garden must somewhat have its own way occasionally to acquire the kind of beauty that touches the heart as well as the eye.



Charles Wade, Architect

MEADOW

Visiting the Art Galleries

Some of the Most Significant Art of the Month Is Shown on These Pages



Courtesy of the Wildenstein Gallery

A drawing of the North by Rockwell Kent



Courtesy of the C. W. Kraushaar Art Galleries

Etching of a bridge at Valentine by Frank Brangwyn, a remarkable study in massed line



Courtesy of the Anderson Galleries

A brilliant landscape at the left in the modern manner by Edwin Booth Crossman



Courtesy of the Belmaison, John Wanamaker

A needlepoint picture (which is the vogue just now) by George Biddle

"The Road to the Mill," is shown at the right, by E. W. Redfield

Courtesy of the Macbeth Gallery





Courtesy of the Reinhardt Galleries

Portrait bust of Madame Archipenko by A. Archipenko, Russian sculptor

"Tony and Paul," at the right, from a delightful painting by Percival Rousseau



Courtesy of the Levy Galleries



Courtesy of Fearon Gallery

Significant and unusual painting by Henri Matisse



Courtesy of the New Gallery

The interesting still-life above is from a painting by Carl Sprinchorn

Expressing, Repressing and Confessing Willie

Rachel Crothers' Play Being the Great Success of the Equity Theatre

By BENJAMIN DE CASSERES

ARE you expressing your willie?

Are you suppressing your willie?

Are you confessing your willie?

This is not an advertisement for a new remedy for inverted wills, declining backbone or senescent aggression, but a serious inquiry à la Bertrand Russell into the malady of the age (known in the late eighteen-nineties as the "malady of the century").

The willie is not to be confused with the Schopenhaurean Thing-in-Itself, nor with the Oversoul of Emerson, nor with the Pragmatic Pluralism of William James. It is not metaphysical, Mahatmanical or Cosmical Urgical.

"Well," you are saying rather impatiently, "having told us what the willie is not, won't you tell us what it is, Mr. Bones?"

The willie, then, is the innate fundamental sprite in all of us that tries day and night to break through the bars of our conventional self and go the pace. It is the natural me, opposed to the social me. It is what I am, opposed to what I seem. In a word, willie is the well-known cribbed, cabined and confined Ego—the stowaway hidden in the hold of all of us.

The suppressed willie is the motive for all drama, novels, music, painting, for all wars, for all social and anti-social activities. It is even at the bottom of unhappy marriages.

These serious and somewhat grotesque meditations came into my head after witnessing a performance of "Expressing Willie," a comedy by Rachel Crothers (whose "Mary the Third" I saw in Washington and which I declare to be one of the best comedies ever written by an American). This is one of the series of plays put on by the Equity Players, who are registering one hundred per cent in directing, acting and artistic sincerity.



Clare Eames in the Equity's Theatre's fine presentation of "Hedda Gabler"

"Expressing Willie" is no great art-crashing, world-shaking, Shaw-thumping play in itself. It created cozy little laughbubbles in my risible motor-centers and cooed me into a flexible, optimistic mood when I surged out into Forty-eighth street. But it is sometimes just one of these trifles that tickle the brain into paradoxical, and often profound, trains of thought. A single vibration of exploding laughter over a silly-wise sentence out of "Bugs" Baer or Wallace Irwin may set up forces in the atmosphere and ether that might, conceivably, cause an unforeseen electrical disturbance on the planet Mars, thereby canceling a political out-of-doors meeting in the New York of that planet, and thus defeat its own lil' Hylan for a third term. Then, I thought (to retrogress to that far-famed classical wheeze), was it not Sir Isaac Newton who while lying idle under his plum-brandy tree saw an apple fall and thereby discovered the law that keeps the planets from falling into disrepute with Father Demiurge?

Willie, in the play, is just plain, exoteric, unvarnished Willie Smith, a name chosen by Miss Crothers, probably in profound

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The three important people in "Expressing Willie," Chrystal Herne, Louise Closser Hale and Richard Sterling. This play of Rachel Crothers has proved the Equity Theatre's most substantial success, not only because it is good comedy, but a decidedly searching satire

Great Modern Hotels of America

Architectural Distinction in the Ritz Hotels

By MATLACK PRICE

Warren & Wetmore, Architects

WHEN the history of the architecture and the history of the trend of taste in the interior decoration of the present time come to be written, the historian will make very poor work of his task if he fails to intelligently recognize the influence of the great hotels of this country. And most of their significance comes from the fact that they do not express a public taste which is already formed, but that they anticipate it and lead it.

Travelers come from all parts to sojourn in the larger cities, and whatever errands may have brought them, the assimilation of architectural ideas is very seldom one of them. Public buildings are seldom noticed at all, and the intensely interesting phases of office building design fail to attract unless, like the Woolworth building, a world's record in height is attained. Most of the message of metropolitan architecture remains unread and unguessed by the visitor because he is preoccupied with other matters, by the resident because he is too close to it.

But the architectural message of the hotel has a far better chance of being understood because it is a dwelling place, because it is obviously related to life and living, while architecture in general is usually regarded (if at all) as a detached thing, strangely remote from human interests or comprehension.



Within a hotel of classic Adam design is hidden a charming Japanese garden. The Ritz Hotel in New York City

Certainly the great hotels of the modern French type exerted in their time a strong influence on the character of the larger American country houses of fifteen and twenty years ago. There was a clearly traceable inspiration in richly detailed marble façades, tall windows, wrought bronze work, marble floors, mirrors and potted palms from such hotels as the Knickerbocker, the Plaza, the Astor and the St. Regis. It is a type of architecture and of interior that deals in symbolism as definitely as Gothic architecture of the Middle Ages dealt in symbolism—in this case, in symbols of magnificence and of what was very expressively termed (as applied to the time of Louis XIV) "the grand manner." It is a very definite thing; for the architectural and decorative purposes of a great modern hotel it is a very effective thing and (though some critics affect to abhor it), excellently appropriate.

But in 1908 a new kind of hotel appeared in New York—new, at least, so far as New York was concerned. It was the Carlton House, now better known as the Ritz, or the Ritz-Carlton. The architects are Warren & Wetmore, who have since designed a Ritz Hotel for Atlantic City, and one for Montreal in Canada, and who acted as associated architects in the design of the Ritz Hotel in Philadelphia.

The new characteristic of the Ritz was more fundamental than a difference in architectural form or mannerisms; it was a difference in idea and in the expression of that idea. Where the previous idea was magnificence, the new idea was smartness. And it is only very recently that smartness has come to be written without quotation marks, because we have so far failed to discover or invent any exact synonym for the English colloquialism.

Instead of deriving from the French styles of Louis XIV, XV and XVI, the Ritz Hotels derive from Georgian England, and particularly from the graceful and truly elegant style of the Brothers Adam. The charm of this style, as well as the reasons for its immediate and sustained popularity are not far to seek. With qualities of the utmost graciousness and urbanity it combines a distinct domestic quality as well, a certain intimacy and personal refinement peculiarly suited to an exclusive hotel.

Architecturally there is a great difference in scale as between this Georgian English type and the Modern French type. Mouldings, profiles, ornament—all are smaller, finer, more restrained. The effect depends far more on the perfection of its parts than upon the theatrical magnificence of any of its general ensembles.

The furniture, too, and the lighting fixtures and fabrics in this phase of Georgian interior decoration are fine in scale. Figured chintzes and occasional Chinese lamps give the contrast of pattern and color to plain wall surfaces of gray or buff, or the quiet, restful Adam green, resulting in a genuine harmony.

One of the most satisfyingly beautiful rooms in New York is the great elliptical dining room in the Ritz, carried out in motifs of Wedgwood, in light gray-blue, white and gold. A low terrace runs around it, and it is elevated by a few steps above the tea-room lounge through which it is entered.

And contrasting with the graceful English Georgian formality of the Wedgwood dining room, there is the surprise of a bit of the Far East in the Japanese garden for outdoor eating in the summer. Here are goldfish pools and bridges, miniature pagodas and stone garden lanterns — a perfect piece of Japanese gardening, hidden away from the outer world and the prosaic streets of New York. Even if an unexpected dash of the Orient were not in character with the taste of Georgian England, it would be excellently in character with the decoration of the modern hotel. As a matter of fact, Georgian English decoration constantly made use of the surprising effect of introducing "The Chinese Taste," as it was called then, in the midst of the most formal classic schemes. The designers of the period fully realized the effectiveness of this kind of a contrast, and the same realization inspired the architects of the Ritz to create a Japanese garden in the midst of their formal Adam hotel..

In designing the Ritz Hotel for Atlantic City the architects reared two great rectangular masses, composed at right angles with each other, towering above the gay and colorful pageant of the Boardwalk.

The ground level story of this hotel accommodates a row of shops as well as the main entrance lobby, and on the premier étage there is another lobby, the main lounge and main restaurant, from which opens an informal café terrace, treated with treillage and awnings, and overlooking the ocean.

In significant terms, the thing the architects have done is to create by the sea the most highly sophisticated type of metropolitan (not to say cosmopolitan) environment. Seaside hotels, well within the memory of man, spelled everything in discomfort: the Atlantic City Ritz offers, in terms of architecture and interior decoration, as well as in its functions of service, the ultimate word in hotel refinement.

To a great many people architecture is a somehow remote "scientific" thing; actually it is a fluent and even a dramatic language. In the Ritz Hotels, for instance, not only at Atlantic City, but in New York and elsewhere, the architectural language is one of definite distinction. It is the language of European atmosphere and social charm, conveying the same message here as on the Continent. Some day it will be generally appreciated that there is no language so universal as that of architecture. People of every land and of every walk of life are immediately susceptible to the kind of building in which they find themselves, be it a cathedral or one of our great modern hotels.

The Ritz Hotels have made the most of architecture as a means of creating a certain environment, and it has often seemed to me that if people come to understand and appreciate architecture as a part of the life of our times, their appreciation will come through the modern hotel. In the hotel, distinctly, architecture has been made attractive; it has been utilized to create pleasing vistas and agreeable backgrounds, and if the enjoyment of these has been largely subconscious, it does not very greatly matter. Conscious enjoyment will come later.

The more recently designed hotels accomplish subtly what the earlier hotels accomplished more obviously, and it is safe to say that the type exemplified by the Ritz Hotels produces in the visitor or guest a more lasting and agreeable impression than was created by the more "theatrical" type that preceded it.

The effectiveness of the recent adaptation of Georgian, more particularly Adam interior decoration is of such significance that it is interesting, to make an analysis, even though superficial, of its more conspicuous characteristics.



The characteristic adaptation of Adam architecture and decoration is seen here in the upper lobby of the Atlantic City Ritz

Architecturally the pilaster is an important factor, and lends itself readily to the contrivance of such large effects as in the Tea Room of the Ritz Hotel in New York. Incident is afforded by Classic medallions in low relief and all mouldings are fine in scale and of little projection. Large wall areas are treated with panels formed by mouldings, and the modern hotel has also made very effective use of large mirrors scored into small panes.

Walls in the more monumental parts of the hotel are of imitation Caen stone or Travertine, and the walls in smaller apartments, as well as much of the ornamental trim are finished in the cool, restful shade of green known as "Adam green."

Just as the Georgian architects were fond of introducing exotic chinoiseries as a contrasting note with their classic interiors, so the architects of the Ritz have introduced in the Tea Room a series of most unusual and unconventional painted metal grilles over the high windows.

Decorative fabrics seen in the modern hotel of Georgian type range from rich and formal silk damasks, brocades and mohair velvets to colorful and refreshing chintzes and cretonnes, both plain and glazed.

It is safe to say that the Georgian treatment of the Ritz Hotels added a distinct impetus to the popularity of Georgian furniture in American homes.

Adam, Hepplewhite, Chippendale — these types are familiar to everyone today, while twenty years ago there existed only the vaguest kind of general recognition of the styles. All are seen in the Ritz Hotels, in mahogany and in painted finishes, and in the Tea Room of the New York Ritz a vivid note of interest and color is added by a scattering of pieces in bright vermilion lacquer.

The blending, or the contrasting of Classic and Chinese characteristic of the modern hotel of Georgian type is seen effectively carried out in the Hotel Vanderbilt in New York, and again in the Chinese decorative panels of the premier etage lobby of the Atlantic City Ritz.

An interesting detail well worthy of observation is the variety and distinction of the lighting fixtures which are a part of the Adam scheme of interior decoration. The use of crystal prisms in these lighting fixtures adds much to the diversity and brilliance of the interior—brilliance that is multiplied by a skilful but restrained use of mirrors.

Such are the elements of architecture and decoration—in brief outline form—with which the architects, Warren & Wetmore, have developed a distinct type of hotel interior. But it must not be supposed that even a highly developed adaptation of an historic style means a formula. Far from it. Since the whole keynote of this kind of adaptation of the Adam style is restraint, it is not a style to be ventured into without a very complete knowledge and understanding of its limitations as well as its possibilities. And a vital phase, perhaps the most vital phase in the success of the architectural and decorative treatment of the Ritz Hotels is not to be found in books or set forth



In a hotel by-the-sea, the architects have created an environment of metropolitan comfort and sophistication. The Atlantic City Ritz



The architectural restraint of the Ritz Hotel is carried into its private apartments

in a phrase. That phase is the application of judgment, or, even more subtly, of feeling for the desired effect. The architect and decorator must have that invaluable instinct of knowing where to stop, of knowing just the kind and degree of surprising exotic contrast he can inject into the scheme without destroying its consistency.

It is largely to this feeling for balance between conservation and the daring departure from it that distinguishes the Ritz Hotels, and has made them a pattern after which much other contemporary work has been planned.

Architecture, after all, is pervasive and all powerful. It exerts its effect inevitably and thoroughly upon all who enter its portals. When you are in a room you are put in the mood of that room whatever your own individuality or whatever your immediate preoccupations. And in a Ritz room the mood is quietly but inescapably one of urbanity and correctness—a mood which pervades the whole hotel and gives it a definite architectural personality. This proves, again, that architecture is not an impersonal thing; that it is not a thing of schools and Classic Orders, much less a thing of blueprints and specifications and structural steel.

Architecture as exemplified by the modern hotel is a thing to be lived and enjoyed by everybody, and if it be met half-way it will give generously and intimately of its intricate and storied past to all who are willing to make it a real part of their lives.

In those fascinating and romantic days of travel in France, those days that had been presented in picturesque story and moving pictures by Booth Tarkington of Monsieur Beaucaire, the hotel as we think of it today did not exist. Lovely ladies in elaborate gowns traveled about in gorgeously painted postillions with prancing steeds, and courtiers as outriders, from chateau to chateau.



The type of bedroom characteristic of the Ritz Hotels combines comfort and simplicity

There were no comfortable resting places in those days. The hostelries or inns were only for the drivers and for the valets. The ladies sometimes picnicked under centuries-old spreading oaks or they ate and drank in the coaches surrounded by lovers and courtiers. But there was no comfortable place where they could rest and chatter and eat and sleep until the next chateau was reached.

Today our magnificent hotels to be found in every large city of the country make traveling a very different matter from those eighteenth-century days of splendid coaches and gorgeous costumes and a vast amount of physical discomfort. We always expect in these modern hotel palaces every convenience and comfort, every perfect detail of service, everything delightful in the way of exotic food, planned in the most beautiful surroundings that can be devised for exacting traveling ladies today. That our quarters shall be as fascinating as the old chateaux of southern France, with every final distinction and elaborate comfort, we take for granted nowadays. The slightest inconvenience would not be tolerated and with comfort we expect interesting and elaborate decorations, furniture designed with the utmost care and upholstered with the utmost finesse, the richest rugs, the most delicately wrought silver, every possible sanitary achievement, exotic flowers, imported linens, the rarest china, cut glass, and fruit and vegetables brought from over the entire world.

These are our hotels today, these are what we expect if we intend to rest in any big city. And the perfection of such comfort and beauty is probably realized as well as it humanly can be in what we call the Ritz Hotels of today.

Alas, there were no cozy corners in the old chateaux, no wonderful jazz concerts after lunch and before dinner. And any time in the evening one could not sally forth from an eighteenth-cen-

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The advance in taste in hotel furnishings is seen in this private suite dining room. Three interiors of the Atlantic City Ritz

"Sul-Monte," the American Home of Galli-Curci

A Home of Many Fine Details, Both in Architecture and Decoration

Designed and Decorated by H. T. Lindeberg and William A. French



Amelita Galli-Curci's American home at Highmount, N. Y.

PROBABLY very few famous women have taken such a vital interest in the planning and developing of a home as Madame Galli-Curci has in "Sul-Monte," her American residence situated at Highmount, N. Y. This beautifully designed building stretches along a hillside twenty-seven hundred feet above the sea and has dense woods for its background. It is built, as a stone house should be, of material quarried on the site.

The roof of this house is made of hand-hewn cypress shingles applied in uneven lines to bring them into harmony with the irregular surfaces of the stone walls.

Comfort and simplicity prevail throughout the inside of this home. All the rooms are done in plain colors and flooded with light from the French doors and many windows. The walls are rough plaster and the beams massive oak. In many rooms bookshelves reach from floor to ceiling and there are broad fireplaces with carved mantels.

The music studio is reached by four steps and the walls taper up to a peak in the top of the roof. The leaded windows are amber color. There are some rare treasures in the way of furniture and decorations in this house—Jacobean dining room furniture copied from a set in the Kensington Museum, and on the dining room mantel rare pieces of old brass, copper, pewter and beaten silver.

It is eight years since Galli-Curci came to America to live, and now she declares that her real home will always be here. As she travels from country to country she gathers together the finest antique rugs and furniture, the most precious ornaments to adorn her American home.



The latest photograph of Amelita Galli-Curci

The picture which we are showing of Galli-Curci is the last one she had taken before going to England, where this month she makes her debut before a British audience.

We have grown so accustomed to thinking of the great singers of the world as people who have commercialized their temperament, who live only for publicity, that one is not a little surprised to find such a great singer as Madame Galli-Curci also such a devoted home lover, and I am sure, although the press has never told us so, that she is probably one of the best housekeepers in the world. I have no doubt that she could give one a recipe for the most delicious menistrone soup, that she would know how to prepare the most perfect spaghetti in the world, and be very proud of this culinary knowledge.

In reality, greatness does not depend upon ignorance of delightful, simple home duties. The geniuses of the world are often quite humble in their attitude toward life. Often, too, they are very lonely people, and friendly home duties are actually a delight to them. So, although I have never heard a word about it, I can imagine this woman with a voice like a lark, the sound of which brings people to their knees, preparing a homey little Sunday evening supper that would be perfection of its kind, trilling lovely melody as she did it. If I am wrong about this, I hope no one will ever undeceive me.

M. F. R.



The music studio in Madame Galli-Curci's American home

Our Letter From London

England Opens Her Great Empire Exhibition and a Season of Great Gaiety Is Promised

By SIR JOHN FOSTER FRASER

SPECTACULAR CEREMONIAL

THE art of spectacular ceremonial has, I suppose, been brought to a higher point of excellence in England than in any other country. Two reasons are tradition and long experience. Visitors from another land may be inclined to think of these displays as little more than theatrical representations, but to the student of English history there is much that is symbolic in the ceremonial.

True, the symbolism has much evaporated in the course of centuries, but from a purely artistic standpoint there is a great deal to be said for their continuance. To witness a gathering of the knights belonging to the Order of St. Michael and St. George taking place in one of our venerable churches, when the banners of dead knights are taken down to be replaced by those of the new knights, is to be impressed by the majesty of the religious service.

I have seen many state displays in other lands. When I was present at the opening of our Empire Exhibition a week or so ago I was amazed, not only at the brilliance of the scene, with everybody from the King downward in radiant garb, but with the clocklike exactitude with which everything was done.

Perhaps the most gorgeous scene we have is when the King, wearing his crown and long robes of purple and ermine, and surrounded by his Ministers of State, all magnificently costumed with the Garters King at Arms in their quartered tunics on either side, opens Parliament in the House of Lords. The last time this occurred I took with me your famous novelist, Mr. Sinclair Lewis. He admitted it was a great show. His chief interest, however, was the numbers of American women who have become English peeresses.

A SEASON OF REVELRY

Now that our Season is opening and London is giving itself up to joyous revelry—including the hotel cabarets being allowed to continue till two o'clock in the morning—we are having the usual glut of picture shows.

By the time these lines are printed the Royal Academy will have been opened at Burlington House, though people go to the R.A., I fancy, not so much to see the famous pictures of the year as to join in the throng of fashionable folk who merely edge a oh-how-dye-do way in the crowd and through rather suffocating galleries.

A month or so ago I referred to a one-price exhibition we had in London. There is not so much money being spent by our people on modern work as artists would like, and therefore this one-price exhibition was fixed to give an opportunity to men who were willing to accept 35 guineas, say, $150, for their work.

Now, at the Faculty of Arts Gallery there is a "priceless" show of modern art. The Faculty is rather a highbrow institution and the new scheme is to let the pictures go to the highest bidder. No price is mentioned in the catalogue, but anyone who desires to purchase can make a bid. As each bid is made a little red disk is pasted upon the frame and at the end of the show the person who has made the highest offer gets the picture.

BARGAINS AT PICTURE SALES

I would like to suggest to my artistic friends, coming over, that they spend a very pleasant, and possibly a profitable, hour by attending some of our innumerable art sales.

I mention this because it is one of my own hobbies to attend such sales, looking for bargains. Last week, in quite an unfashionable part of London, I attended such a sale, where, I admit, a considerable amount of rubbish was offered. Six little water-color sketches were put up and I became the owner of them for 25 shillings, say, $6. I was delighted to find in my lucky bag a charming little water-color by Birket Foster, but most precious of all was a crayon sketch of part of the Thames by James MacNeill Whistler. Fancy getting a precious bit of Whistler for exactly one dollar!

Those of us who live in the supposed artistic village of Chelsea are delighted to hear our famous fellow-villager, Augustus John, has won the first prize at your international exhibition in Pittsburgh.

Augustus John is a familiar figure in Chelsea, though I most often see him patronizing one of the quaint little foreign restaurants in the region of Soho. I know the familiar restaurants in the Latin quarter of Paris, but for novelty, good food and entertaining company, they are not to be matched with the innumerable restaurants in the curious muddle of little streets lying between Shaftesbury Avenue and Oxford Street in London.

COLONIAL ART

Of course those who visit us from the United States this summer will find their way to Wembley, which is supposed to be a miniature representation of the resources of the British Empire. The Stadium, when filled with 125,000 spectators, certainly presents a wonderful sight.

Americans, however, who are particularly interested in art will visit the galleries at Wembley, where there is a panorama of pictures from India, Canada, Australia, New Zealand, South Africa and elsewhere within the King's dominions. There is a lot of good landscape work done by Englishmen, but I think the most striking and promising work comes from Australia, which is making quite a mark for itself, not only in painting, but in poetry, music and in song.

There are two Canadian galleries arranged by Mr. Eric Brown, Director of the National Gallery of Canada, Ottawa. All the groups of Canadian artists are represented, not only living but dead. Canadian-born artists practising in Europe have their work shown, as well as those Britons and Americans who have settled in Canada. There is a fine example of the art of Mr. James W. Morrice, lent by Ottawa. Then there is some delightful work by Miss Kathleen Morris and Miss H. Mabel May, and paintings by men whom frankly I had never heard of before, but which are of distinctive merit—Franklin Brownell, Clarence Gagnan, Arthur Lismer, Tom Thomson and Horatio Walker. I place Tom Thomson as the first in this group of Canadian artists, although Clarence Gagnan's "Quebec Village" has outstanding merit of its own.

The fine thing is that nearly all these artists are close to nature and are really pioneers in a new school of landscape painting.

ENGLISH PICTURES FOR AMERICA

You have heard there is more than a little anxiety amongst our lovers of art in England over the flying away across the Atlantic of many of our most precious treasures.

Of course there is no criticism of Americans, desirous to obtain the most beautiful pictures in the world, offering larger sums than Englishmen can afford, to secure possession and for giving generous prices to members of our nobility for heirlooms which are parted with owing to the hard financial times through which our aristocratic and county families are passing.

It will be easy, however, for you to appreciate the natural regret there is so many famous pictures, of which we have been legitimately proud, have had to be sold in order to provide what materialists call "the one thing needful."

Our Government, together with some bodies which have the disposal of bequests to purchase pictures for the nation, do not often find themselves in a position to compete with wealthy connoisseurs from the United States. But, just as many years ago, Italy passed a law prohibiting the exportation of her works of art, one is conscious that in some important and wealthy circles there is a movement for a similar procedure to be taken in England, not in antagonism to the United States, but to preserve some of our treasures which make England all the poorer when they have been taken away.

BLATANT ADVERTISEMENTS

Lately there has been a revival of an agitation, which I remember John Ruskin pressed forward when I was a boy, to save our countryside from being disfigured by blatant advertisements—indeed I recollect, in the enthusiasm of my arty youth, signing a petition against a railway being constructed through a lovely portion of Derbyshire. However, the railway is there now and passengers no doubt get joy when traveling through the region made famous by Scott in his "Peveril of the Peak."

We are, however, waging war against glaring advertisements. Soap is a worthy article, but in touring the country it irritates one to be constantly reminded when passing through a sylvan glen of the necessity of keeping that schoolgirl complexion! But the most glaring "ads" have been proclaiming the virtues of somebody's automobile tires and the best petrol, or gasoline as you call it, which ought to be used.

By agreement, all these are being removed from our beauty spots.

At the Wembley Exhibition, the authorities, desirous of securing revenue, decided that the outer walls of the stadium should be handed over to advertisers. When this was started, such an outcry was raised that the posters had to be removed and the purveyors of pills and other necessities to a considerable section of our population had to seek elsewhere to advertise their boons to suffering mankind.

"ROAD OF REMEMBRANCE"

Thousands of your country-folk visiting Europe this summer will come to England by way of Boulogne and Folkestone.

I do not care for most of our war

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Interesting Combination of Building Materials

The Form of this Pelham Manor House is also Excellent and the Color Satisfactory

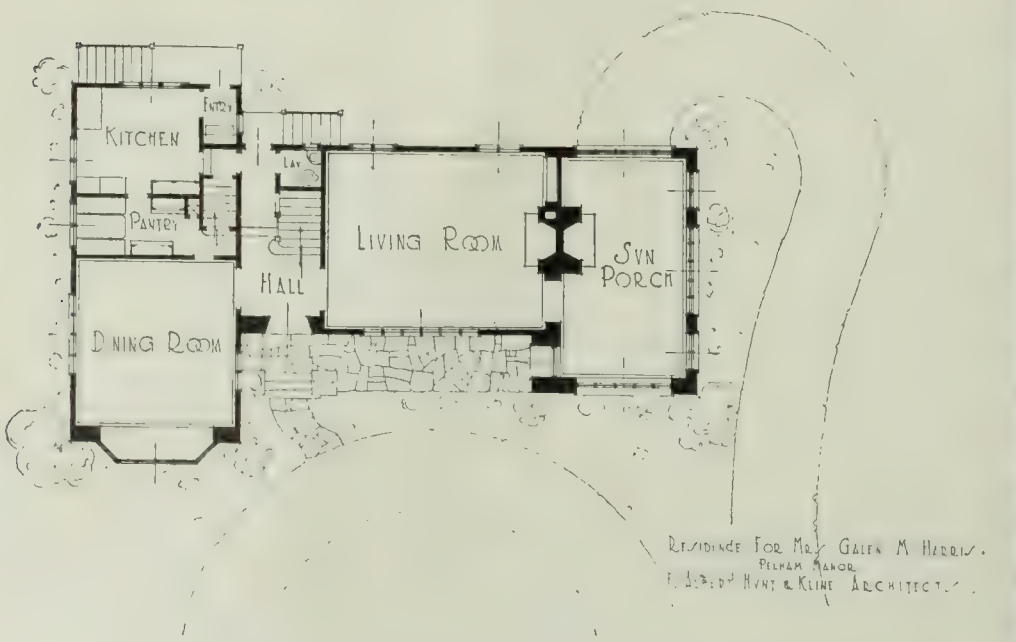


F. Albert Hunt & Kline, Architects

This home of Mrs. Galen M. Harris at Pelham Manor is a delightful example of a combination of materials so well handled that the result is quite inevitable. The way in which the stone melts into the concrete, the fine and appropriate addition of half-timber construction, the slate roof and the brick chimney, make an ensemble that proves the old maxim "that with the right brain all things can be well done."

At the right we are showing a detail of the entrance to the Harris house, revealing the beauty of the doorway and the most interesting handling of the stone and concrete





The floor plan of the Harris house is shown above. The adjustment of space is extremely well managed. The sun porch seems a part of the living-room; the dining-room, pantry and kitchen make a practical little suite with a small hallway shutting out all odors from the living-room. In the front of the house there is a wide stone terrace over which you enter both sun porch and hallway

Adaptation of English Country House

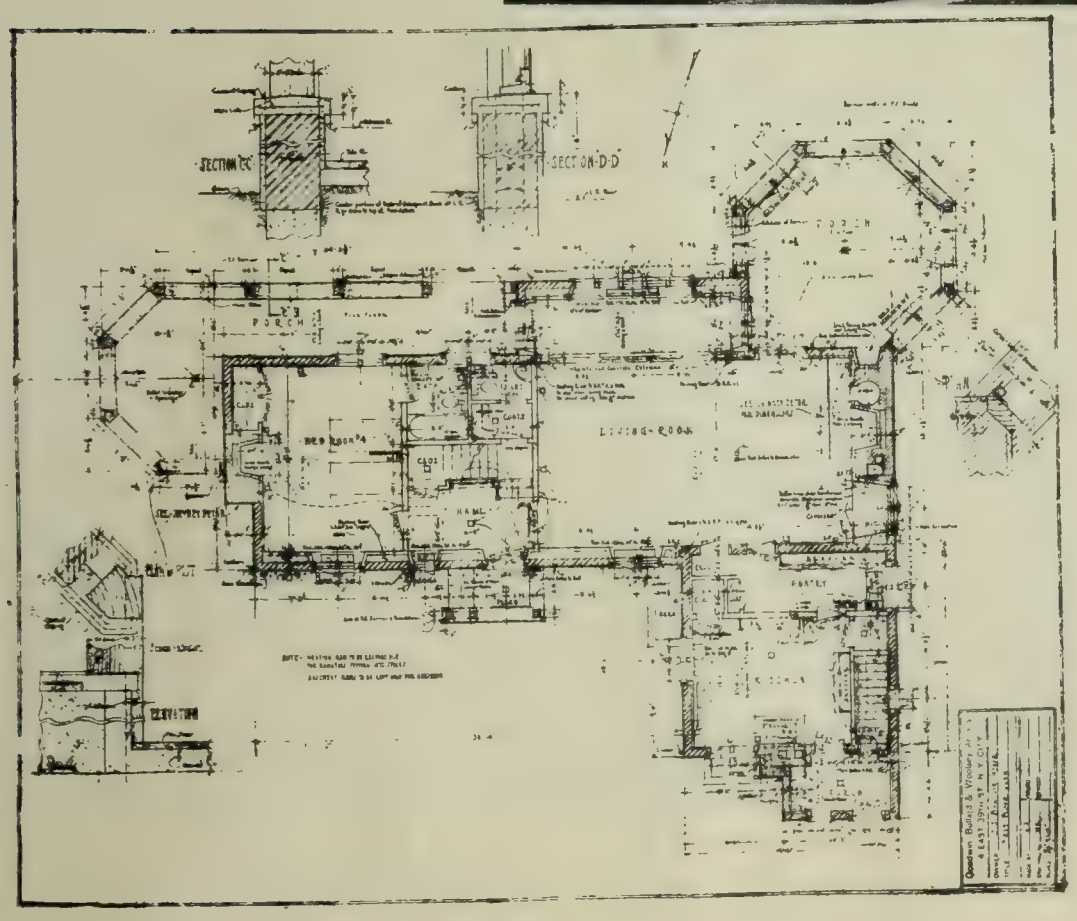
Americanized Version of a Delightful Small English Home With Extremely Picturesque Roofline



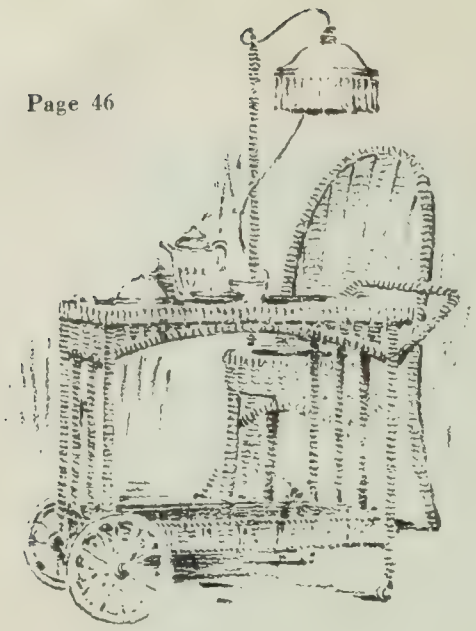
Goodwin, Bullard & Woolsey, Architects



At the right is a more detailed showing of "Normanroyd," a charming country place designed by Goodwin, Bullard & Woolsey. The materials used in the construction of this house were hollow tile, brick covered with stucco, held by a half-timber construction, and a low-toned shingle roof with tall, cement chimneys. This charming house is the home of J. S. Bowdoin, Esq., under whose guiding was accomplished the landscaping and the interior decoration



First floor plan of Mr. Bowdoin's house at Annapolis, Maryland. A delightful arrangement of rooms for space and comfort is shown throughout this black-and-white drawing. At the right hand of the large living-room is an octagonal porch through which you enter the living-room. Apparently, one end of the living-room near the fireplace is used as a dining-room and to the left of this is the capacious kitchen. There is a bedroom on the first floor with bath and dressing-room. There is also a coat closet for every convenience off the living-room



Informal and Unusual in Summer Furniture

Novel Designs in Reed, Fiber, Rattan and Rush

By MATLACK PRICE



Courtesy of W. & J. Sloane

These two sketches show groups of fascinating summer furniture, French enameled cane

TO do no more than enumerate the various kinds of furniture commonly called "wicker," or to point out the variety and grace of its design would accomplish nothing that has not been done a great many times before now.

Wicker, to be sure, is not an exact term when it is used to cover furniture of willow, rattan, grass and reed, but for want of a more accurate inclusive term, no doubt it will always continue in use.

Strictly speaking, "wicker" refers most nearly to willow furniture, a type of infinite variety in design, and of great stability. The willow shoots, woven when they are wet and pliable, lend themselves to the creation of furniture for every informal purpose, and the technique of the craft, practiced to perfection by Swiss, Austrian and Belgian workmen, has been highly developed and popularized in this country for the past thirty years.

The English developed some unusually attractive variations in rattan, which makes furniture of stability equal to willow, but a little heavier, as also is much of the furniture woven from grass.

Long before the vogue for any of these types of informal furniture—willow, rattan, grass or reed, the peoples of the Far East utilized these natural materials as a matter of course. And most popular of all the Oriental varieties, over a long period of years and no less favored today, there is the Chinese "hour-glass" chair of rattan, with cane seat. This pleasantly familiar chair is equally at home out-doors and indoors, and while it does not lend itself to staining, its attractive form and interesting construction give it quite sufficient decorative character. I have seen these Chinese chairs, however, given a most interesting and decorative effect by dull, antique gilding, further antiqued with orange shellac and set off with black sateen seat cushions.



Courtesy of R. H. Macy & Co.

Interesting group of fibre furniture for summer sitting room or porch. This set is sepia toned upholstered in figured chintz. It also comes in brown and faun color



Courtesy of W. A. Hathaway Co.

Reed Furniture of graceful design which may be had in ivory, steel gray or frosted mahogany, in fact, may be ordered in any color

In the design of willow furniture one of the most recent accomplishments has been the fashioning of chairs patterned after the Windsor, and another influence which has resulted in a variety of new forms has been the willow and split cane furniture of Italy, France and Belgium. This furniture is light, graceful, and colorful, with a certain distinction and smartness all its own.

From the decorator's point of view, informal furniture affords a peculiarly interesting scope for imagination in its selection and in the color schemes which may be developed around it. It is very effective, for instance, to introduce with willow a few simple, light pieces of all-wood furniture, such as gate-leg or butterfly tables, and, for the breakfast porch, a few Windsors. These can be had unfinished, to be enameled in the same color scheme as the willow pieces.

As a variation from such light colors as apple green or yellow for a combination of willow and wood furniture, it is often interesting to develop a color scheme of darker range, enameling the chairs in black and the table in lacquer red. Often the keynote of an unusual color scheme can be taken from the colors seen in willow and reed furniture shown at the shops, in combination of blue or lavender and yellow, orange and black, green and yellow, green and blue or blue and gray.

Added to the color possibilities of the furniture, there are the color possibilities of the cushions used with it. While staining is the

usual method of coloring willow furniture, more brilliant effects can be got with enamels, as well as achieving, too, closer harmony with such wood furniture as may be used with the willow. A striking scheme results from contrasting black chairs with bright red or yellow cushions, or by reversing this. And if the note of pattern as well as color is desired, there is the whole array of printed linens, chintzes and jutes from which to choose.

As a foil for dark-colored willow chairs, enameled, perhaps, in black or very dark blue, a distinctly quaint effect can be obtained by covering the cushions in checked gingham, either blue and white or red and white. This scheme can be further enhanced by using the same material for curtains.

New uses for informal furniture have found a ready response from manufacturers in terms of variety and attractiveness. Where once the porch was the only part of the house in which informal furniture found a place, now the sun-parlor has become a usual addition to the American house. The glass-enclosed breakfast porch, too, has given another opportunity for the use of colorful furniture of informal design. These rooms are of a somewhat dual nature, belonging partly to the interior of the house and partly to outdoors, and the furniture which is made for them successfully and attractively achieves this dual character.



Courtesy of Sons-Cunningham, Reed & Rattan Co.

Delightful couch in genuine reed, upholstered in brilliant chintz to match the frille over the curtains. A comfortable, flexible piece of furniture

Before the days of the present vogue of furniture in the style of the historic periods there was a distinct effort to experiment with informal schemes of furnishing for the entire house. The furniture and decoration of L'Art Nouveau attempted to do this, and failed largely because production was not developed to the degree to which it is today. It was impossible to get enough Art Nouveau furniture, even if people had wanted it—which is extremely doubtful.

But the next effort at informal furnishing was more successful—the Craftsman style, which Gustav Stickley originated and made so popular. The popularity, however, grew too fast and too widely, and it was too easy to produce and sell badly designed and badly made imitation "craft" furniture whose merit depended mainly on the vision and sincerity of the craftsman. There was a strong reaction toward the period styles, as soon as these began to be made in sufficient quantity to meet the demand.

Today the question of developing decorative schemes in the vein of the informal is a matter of choice rather than of the fad or fashion of the hour, and it is done more successfully because it is done more intelligently.

For one thing, we know more than we knew in the 1890's. We have taken adaptable things from many lands. European peasant art afforded many striking and unusual elements of color and of simiplicity effectively adaptable for informal furniture. And the wealth of adaptive possibilities in things Chinese is only in the early stages of discovery. Not only in form but in color lie the unexpected charms of Chinese decoration. What, for instance, is more effective than a large, plain circular mirror, with its frame in lacquer red? Beneath it might be placed a chest on a stand, and on this a bowl of flowers. The effectiveness of this kind of thing depends not on any fad or transient vogue, but on the inherently satisfying elements of form and color evolved by a race of artists who had completed their experiments and were creating works of art when we were still living in rude huts. Such things form the ancient background of the art of interior decoration, and it is because we are growing to appreciate them that we are constantly becoming better decorators. In 1893, if you had had a bright red lacquer tea table and canton chairs, and a sofa done in black sateen with vermillion piping—I doubt if you would have been thought a quite proper or "safe" person.

We have only recently come to utilize unusual furniture and rugs and fabrics because we have only recently learned how to do it. It is much more difficult to be successfully informal than successfully formal, but our whole temperamental and cultural development through the past thirty years has been toward the awakening and widening of intelligent appreciation.

It is an interesting fact, and a fortunate one that standardization and quantity production are difficult where informal furniture and decoration are concerned. Even if it were possible (and it is certainly not desirable) for informal furniture to be made in such volume as to lose the greater part of the charm of individuality, there would still be so much latitude in color schemes and arrangements that informal furniture as we now understand it must always remain informal, and can always be made extremely interesting.

Certainly the porch and sun room do not afford the only opportunities for informal furnishing. It is doubtful if an entire house, unless it were a summer cottage, could be carried out informally, but there are always several rooms which may be planned entirely in furniture and fabrics of unusual character. And by ingenuity and imagination in the application of color, and in the selection of fabrics, individuality can go far.



Courtesy of B. Altman & Co.

A sun room in brilliant colors, the walls orange, the trelliage soft green and the capacious chairs painted in orange, green and black, with woven rush seats

Beauty and Good Taste in American-Made Silver

(Continued from page 23)

Colonial days that we cannot question the possibility of a recurring phase in genuine American house decoration. In those Colonial days of elegant living and a certain precise grace of thought and action, the silverware took on the quality of the furniture and the architecture, which also in turn expressed a phase of existence quite original in social history—a distinction of living shadowed a little by the force of the Puritan conscience. One does not think of those Colonial days as times of luxurious comfort, and the amusements and entertainments of those times were very far removed from our cheerful, jazzy ideas of today. But there, nevertheless, was beauty, beauty in the Colonial houses, in the elegant mahogany furniture, in the well-designed, formally graceful silverware.

Although we recognize that America today is perhaps putting out the greatest variety of interesting, well-designed and well-executed silver that is being made, as the illustrations of this article prove conclusively; we do believe that as a more definite American standard of living dominates this present civilization, we shall find these same artists producing models for silver vases, flower-holders, fruit dishes and cake dishes, candlesticks and plates as well as an infinite variety of flat silver, that we will recognize not only as American made,



Photo by M. E. Hewitt

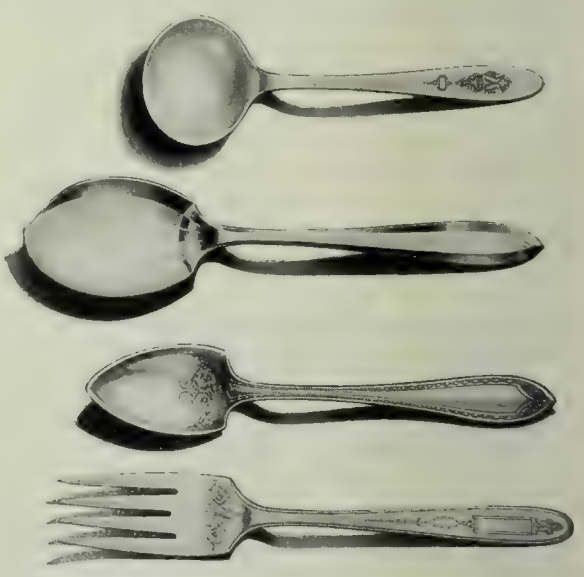
Fine pieces of Renaissance silver designed and executed by the Gorham Co., and interestingly displayed on an ancient Welsh dresser



Compotières shown in various sizes decidedly ornamental table pieces, designed and executed by Wm. A. Rogers

but as influenced wholly by American forms from the larger fields of house-making and decoration.

But this is of the future, and although it is a thought accepted both by the public and the manufacturer, it does not yet hold for us the same interest that we feel in what is actually being done. As a matter of fact, whatever period of house you are living in, whatever period of furniture makes your home habitable, you can today find the appropriate silver for table ornament and utility. Whether your house is French or any manifestation of French architecture; if your home is Tudor or Georgian or the elaborated English cottage; you may possess an Italian villa, or a Spanish palace, yet the silver mart today in this country will make it possible for you to have a dining-room in delightful and harmonious association with your architecture and your furniture.



An interesting collection of flat table silver, designed and executed by Oneida Community



Centerpiece and four vases designed and executed by Black, Starr & Frost. The centerpiece can be used for effective flower arrangement

It is exceedingly stimulating to look ahead to a future in which the present standards of design are varied even further, when there is even greater finesse in adapting beautiful old forms, when our designers may even originate forms equally beautiful. Certainly design in American silverware today holds more than a promise of still greater attainments in the future; it hold a definite attainment today in the expression of beauty in terms of fine and sound craftsmanship—for all to enjoy who

(Continued on page 58)



A MODERN DAMASK *with the charm and distinction of its French inspiration . . .*



An eighteenth century brocade in the Dresden Museum is adapted in this damask

EVERY fine piece of textile weaving is a chronicle of dates and places. This modern damask, inspired by an antique French brocade in the Dresden Museum, is of a long lineage.

While it was adapted from a fabric produced at the beginning of the eighteenth century, the magnificence of its design takes us back to the first half of the seventeenth century, when skilled Italian weavers at Lyons used Renaissance patterns.

These fabrics, like this modern adaptation, were luxuriant in feeling. Many of them show the so-called Hogarth line of beauty in a floral serpentine arrangement, just as does this new damask. Here heavy curving lines of stems and leaves are woven richly in dull gold on a dark but lustrous ground. For comparison one can only recall the burnished metals of Damascus.

This Schumacher damask was made in this country on a Jacquard loom—the perfected product of the modern weaving industry. The antique brocade was woven on a hand-loom of monarchic France.

Both fabrics, the new and the old, express the same fine traditions of textile weaving. You may see this fabric by arrangement with your own upholsterer or decorator. He will also gladly attend to the purchase for you.

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Monumental Sculpture of Dignity and Precision

Albert Jaegers' Work Has Aroused the Interest of Fellow Artists and the Appreciation of Our Own Government

This monumental piece of sculpture by Albert Jaegers called "Sacrifice" was one of the big decorative pieces at the San Francisco Exposition



The sculpture below is a group designed by Mr. Jaegers for the Pioneer Monument in memory of the founders of Germantown, Pennsylvania

The group above was also for the San Francisco Exposition. Mr. Jaegers has called it "Mother Nature," and it certainly has both in design and execution a quality of rich abundance

Mr. Jaegers was commissioned by the government in Washington to erect the von Steuben monument in that city. He is at present engaged on a War Memorial and Equestrian statue called "America Unfurling the Flag"

Our Letter from London

(Continued from page 43)

memorials, which are crude and lacking in imagination; but I would like to suggest that Americans, on reaching England, stop at the charming seaside town of Folkestone, if only for the opportunity of seeing the war memorial which the authorities of the place have completed.

Very charming, rather pathetic and most suitable it is, the "Road of Remembrance," which leads from the famous Leas promenade to the Harbor where hundreds of thousands of troops from all parts of our Empire embarked en route for the battlefields of France and Flanders. This road has been planted with hundreds of rosemary bushes "For Remembrance." If you stroll that way you will be able to read the following inscription:

> "The Road of Remembrance, 1914-1918.
>
> " 'Not once or twice in our rough island story, the path of duty was the way to glory.' During the Great War tens of thousands of British soldiers passed along this road on their way to and from the battlefields of Europe. 'At the going down of the sun and in the morning we will remember them.' "

A SARGENT SHOW

Being in Trafalgar Square the other morning without an umbrella, a sudden shower drove me into the National Gallery for temporary shelter. I was glad to have done so, because I had an opportunity of seeing the collection of some eight or nine paintings by John Sargent of the Wertheimers.

I had heard objection made that practically the whole of one of the rooms was handed over for a pictorial representation of a wealthy but not otherwise distinguished family. The real object, however, was not to advertise the Wertheimer family, but to provide an opportunity to see some of the characteristics of Sargent's work. John Sargent is an American, though he lives just round the corner from where I am writing; but he has spent most of his life in England and we have come to look upon him as the greatest master of portraiture of our generation.

The vogue of Augustus John may go, but the sterling qualities of John Sargent will secure for him à high place amongst the greatest of portrait painters. In these days he does no work, unless a sitter specially appeals to him, and therefore the authorities of the National Gallery did good service to bring together in one room eight or nine examples of his portraiture, and close by there are paintings by Reynolds, Gainsborough and Romney.



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Great Modern Hotels of America

(Continued from page 41)

tury palace, and going through great picture galleries and hallways, find lovely little millinery shops and the prettiest dresses of the season, and the newest cigarettes, and flower shops and cunning little booths for lingerie—and bookshops and places to be photographed in one's smartest gown—everything, in fact, to make the loveliest of women lovelier.

This can only happen today in the modern hotels, so although we may look back through those old romantic times with a great deal of excitement and delight we know perfectly well that nothing would induce us to exchange our modern hotels for the chance to travel *en postillon* from chateau to chateau, knowing that we would reach the end of the journey only if the weather were good and the roads not too muddy and the pitfalls not too many and the highwaymen not too numerous.

Today we step off our comfortable Pullmans into our luxurious limousines and are swiftly driven to the Ritz. We are taken up elevators decorated after the fashion of the Adam Brothers and ushered by many servants to our elaborate suite of rooms without one moment's delay or difficulty.

The opportunities for really comfortable "home" living are also increasing in our great hotels. At the Ritz, for instance, there are delightful suites of rooms, private halls and pleasant dining-rooms and not only one but several baths, so that the utmost privacy and luxury can be accomplished without the burden of actual housekeeping, a large corps of servants and the running of a house which is becoming increasingly more difficult.

Today, at these great hostelries, a bill-of-fare takes the place of a housekeeper and a cook, and all that is involved is a decision as to what will be the most delightful breakfast, luncheon or dinner to order.

On page 41 we are illustrating one of these suites of rooms at the Ritz, the pictures giving only a faint idea of their luxury and comfort, reason for their increasing popularity.



At the left is the main elliptical dining-room of the New York Ritz Hotel with Adam and Wedgwood decoration for the ceiling, side walls and window draperies

From below, up a flight of stairs, past growing palms, through a gracious Georgian entrance, we look into this main dining-room, a sumptuous spectacle of modern civilized life in a great hotel





Photos by J. W. Gillies

At the left is the palm room with elaborately hand-wrought iron grilles with its suffused lights and intimately grouped furniture, suggesting afternoon tea with a hint of amusing flirtation, and, of course, the sound of music reaches one everywhere at the Ritz



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A Promise of Art in America

(Continued from page 12)

almost instinctively the master.

The Department of Interior Decoration, under Francis Lenygon, has received a wide response from schools, colleges and individual students, and has conducted a number of exceptionally interesting competitions. Students find in Mr. Lenygon's competition programs a wealth of valuable advice, including a well-chosen list of library sources of references and study on the period involved in the problem. In the decoration problems complete interiors are worked out, as well as individual pieces of furniture, mantels and other details—and above all, the decisions rendered on the drawings represent high authority, in a field where authority is too often lacking. A Joint Committee drawn from the Institute and from the Art in Trades Club establishes the practical and non-academic contact that distinguishes all the Departments.

Mural Painting, with Ernest Peixotto as Director of the Department, draws half its Joint Committee members from the Society of Mural Painters, and avails itself, too, of the personnel of the brilliant architectural juries who act in the other departments.

Once more broadening our vision of the extraordinary possibilities of the Institute, it is interesting to listen to William Emerson, Head of the Architectural Department of the Massachusetts Institute of Technology, in a talk which he gave at the most recent convention of the American Institute of Architects. Instruction of any kind is a difficult and delicate matter, and in any of the arts it is even more so, because standardization is a contradiction of the whole spirit and purpose of art. Mr. Emerson said:

"We have at present the complicated question of how to give these students a method of thought. We may teach them their topics, we may do the thinking for them, but we have got to teach them to think for themselves. . . . We have got to make them so trained in the habits of thought and approach to their topics that they shall eventually be able to assume their position of independent artists after they leave our guiding courses." He asked: "Is there not something more that is needed in our curricula than teaching topics, teaching subjects, teaching definite things? Is there not a soul that we must search for? Is there not a prompting spirit?" And he saw this spirit in the Beaux Arts Institute of Design, and said that it should not be thought of "merely as a method, but as the personification of the spirit of self-sacrificing volunteer effort on behalf of other students, other less fortunate men in the community." Of the Beaux Arts architects themselves, he continued: ". . . Those men came fresh from a new source of inspiration. They started with ten students. That . . . is something that goes far beyond the limits of a name, of a locality, or of any particular group of people. It is something that is national in its significance. . . . There is in that school (the Institute) a great animating idea, a great expression of purpose, a splendid expression of the finest intent, through self-sacrifice, and devoted effort that we could readily find."

The Institute can make but one impression on any thinking mind—that of a splendid undertaking splendidly achieved, though by no means without room for still further development and a still greater educational usefulness.

In a commentary on the Institute, Royal Cortissoz pictures the ambitious young draughtsman, in every part of the country that has an atelier, putting his utmost best effort into the preparation of his Beaux Arts drawing and "waiting for it to be tested by competition, and by the wisdom of a jury made up of distinguished practicing architects, gratuitously taking as much pains over the job as though it were one involving their own fortunes." But he understands their active interest in the periodical judgings. "There is a certain warmth in their participation because they remember Lloyd Warren and his tireless, unselfish absorption in this great enterprise. They rejoice as they see his dreams fulfilled. It was a fine dream—one that touches the imagination.

Great and far-reaching as are the educational aspects of the work of the Beaux Arts Institute of Design, its human side at once grips the imagination and warms the heart. Here are men who have attained the highest distinction and attainment in architecture and the allied arts, who conceive it as nothing less than their duty to do whatever lies in their power to make the way easier for the legions who are coming bravely on behind them. These Architects, these Sculptors, these Painters and Decorators know (as who should know better) the price of success and the long hard road. The same road must be traversed by the new comers, but *les anciens, les arrivés*—they are not so preoccupied. For the spirit of the Beaux Arts Institute of Design as as broad as the continent. Its roots are imbedded in the substrata of civilization as deep as Greece and Rome and its branches touch the sky.



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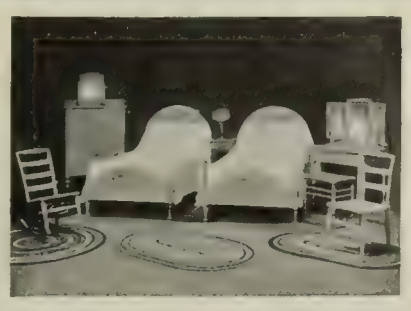
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Contemporary Reminiscences

(*Continued from page 25*)

point is his book on the atom, which is simply a clear and readily understandable outline of a subject which had hitherto been veiled by other scientific writers by abstruse scientific phraseology.

When Russell became interested in Oriental civilization, looking toward it as a contrast to Occidental civilization and as offering a possible solution to spiritual and economic chaos of Europe after the war, he went to China, read books about China, and then wrote a philosophical book about Oriental civilization himself. At first he regarded the Russian revolution and the experiment of the Soviet government with hopeful eyes as a drastic but necessary step toward human freedom, but when he went to Russia and studied the situation at first hand, he became convinced that an experiment which had the outward first appearance of being animated by democratic and liberal ideas, was in fact tragically and brutally despotic and anti-liberal.

Mr. Russell recently came to America to deliver a series of lectures. On the platform he gives the impression of extraordinary mental alertness, sensing quickly every response in the audience to his words, and catching a heckler's question and answering it almost before it has been uttered. He is shrewd, clear, an expert chessman in debate; his forensic talents are considerable; and he is a wit, not droll, but sharp, quizzical and resourceful, sure of himself. He is cautious, too, or at least expedient.

While he was lecturing in this country he said little to irritate or run counter to the prejudices of his audiences, and he has admirable gift for sizing up the temper and character of his audiences. Whether he was addressing a group of radical Jews or entertaining the Dutch Treat Club, he gave the impression of amiability, good-humor, tolerance and true liberality of spirit. He is, in the common expression, a good fellow, a likable man.

How amiable and human Mr. Russell is, I was to discover when he was on a party, relaxed from intellectual preoccupations, and having a jolly good time. Horace Liveright, the publisher, had Mr. Russell in tow pretty much during Mr. Russell's play hours in New York, and Liveright had the good sense to know that Mr. Russell was not a prig. He was calling the great mathematician and philosopher "Bert" within a short time after their first acquaintance, and Mr. Russell liked it. He arranged a party for Mr. Russell one afternoon, to which he invited a number of good-looking women and a very jolly crowd of men. There was music and dancing and Mr. Russell was quite the blithest, happiest spirit there. His cheeks were flushed and his eyes were merry. He was bored and uncomfortable when anyone cornered him and propounded deep questions to him, and he broke away as quickly as possible to dance. And he dances expertly and with a certain abandon, paying gallant court to his partners, being always gay and gracious. The party was prolonged through the afternoon, dinner, and until nearly two o'clock in the morning. Not once was he on his dignity, reserved, diffident or austere. He was having a very human good time.

Mr. Russell is about five feet seven inches in height, and I doubt if he weighs more than a hundred and twenty-five pounds. He is very thin and wiry; his cheeks are hollow and furrowed around the mouth; his face is thin and long, with a broad sloping forehead; his upper lip is broad and stretches over protuberant upper teeth like George Arliss's, and his nose is so long that his chin seems to, but does not, recede. He has thick, rather coarse white hair. Traceries of veins are visible about the upper part of his face. An expression of amusement or merriment rarely leaves his countenance. He likes anecdotes and gossip and he tells stories well.

Merry though he is in person, and amused as he is by life, he is essentially pessimistic about the future of Occidental civilization. He sees in the tremendous advance of modern industry with its vast strides in mechanical invention, the gradual enslavement of the human spirit and the death of liberalism. "Science," he says, "has increased man's control over nature, and might therefore be supposed likely to increase his happiness and well-being. This would be the case if men were rational, but in fact they are bundles of passions and instincts. The sudden change produced by science has upset the balance between our instincts and our circumstances, but in directions not sufficiently noticed. Over-eating is not a serious danger, but over-fighting is. The human instincts of power and rivalry, like the dog's wolfish appetite will need to be artificially curbed, if industrialism is to succeed."

The sources of economic power are in private hands, and as long as they remain so, he says, there will be no liberty for any except those who control these sources. He sees a slight hope in the domination by the United States of the entire world and from that the formation of an orderly economical and political world-government. Even this consummation, he says, will at first be effected by cruelty and despotism.



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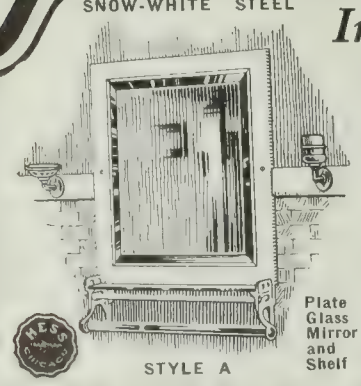
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(*Continued from page 48*)

are capable of appreciating its manifold significance.

Unquestionably the use of silver for the table has usurped all other metals. Of course, we still see sumptuous tables laid with gorgeous gold plates and flat services beautifully designed and richly wrought and occasionally unusual pieces of Oriental brass are to be found on black oak tables with rare strips of old Italian lace, but for the average well-laid table and for most of the beautiful and ornate tables, nothing is so widely used and so generously appreciated as modern silver.



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fast table than this beautiful silver urn it would be hard to imagine. A handsome jug has been designed to match this percolator. It has the same substantial handle and graceful outline which distinguish the percolator.

Although in the main we are treating in this article of the more modern type of silver, we feel that the subject would not be comprehensively handled without the showing of one of the illustrations on this page, a Crichton reproduction from a fine George I model. Each piece of this silver is really a work of art and so closely have the original models been followed that this set could be used with perfect good taste on a table outfitted with flat Georgian silver. Anyone who is accustomed to those fine pieces of silver that add adornment to the hospitable Georgian boards will recognize at once, the richness of outline, the simplicity of ornament and the general air of smart living that is always expressed in the silver of the time of George I.



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The handles of the urn have heat insulators. A greater convenience for the modern break-

The Garden Pool and the Average Garden

(Continued from page 28)

the water element seems in a measure to be detached from its surroundings and to be a distinctly separate thing. Incidentally, in the more formal arrangements, which as a rule emphasize the coping, the water is usually well below the top of the coping or brim. When the water is thus lower than the brim the effect of reflections is apt to be intensified.

When making the excavation for a pool the calculations for length, breadth and depth should be carefully made and these calculations ought to be scrupulously carried out so that no more earth than necessary shall be dug away. If too much earth is dug away at first and then has to be filled in in some places afterward, those places will never be as firm and will cause weak spots, in which annoying leaks are likely to develop sooner or later causing much inconvenience. It is important to build the sides against firm earth and the bottom upon earth that has not been filled in. In measuring for the excavation, make due allowance for the thickness of the sides and bottom.

The sides or walls and the bottom may be built of stone, brick or concrete. The thickness of the walls will depend somewhat upon the size of the pool and the depth of the pool. In any event they ought to be thick enough to be thoroughly substantial and firm and the foundations ought to be carried far enough below the bottom of the pool. Nine inches to a foot is not too much beneath the bottom. If the pool is fairly large the sides ought to be at least a foot thick; eighteen inches would be better. The bricks or stones should be laid with cement mortar and the joints well cemented so as to make the walls water-tight.

In preparing the bottom, lay first a layer of cinders, well pounded down; then a layer of cement grouting, well pounded and levelled, in the same manner as making ready a pavement; finally, the cement coating or finish. In laying the bottom of the pool great care should be taken to have enough slope from all directions toward the drain to throw the water in that direction when the pool is to be drained and cleaned. Occasional drainage and cleaning will be necessary to prevent the water from becoming foul. How often this should be done will depend entirely upon the conditions of the individual case. Under ordinary circumstances, once or twice a year ought to be quite sufficient.

If the pool is to be lined with tiles, the tiles ought to be set firmly in either cement or mastic. A tile-lined pool will have to be cleaned much more frequently than a pool not so lined, and when the cleaning is done the tiles ought to be thoroughly scrubbed and freed of all deposit and growth from the water so that the freshness of their color will remain undimmed. The beauty of a tile-lined pool lies largely in the glow of the color through the water.

In places where there is an abundant supply of water, and there is no objection to a certain amount of seepage through the earth, a cement bottom may be dispensed with and the bottom may be covered with clean sand. This arrangement may work very well when there is a clay soil, but if the earth is sandy or very porous where the pool is dug there may be too much seepage.

One must distinguish between the drain and the overflow or outlet. The drain should be in the bottom and is ordinarily closed, being opened only when the pool is to be emptied and cleaned. The overflow is at the surface of the water and carries off the surplus, preventing the pool from running over. There ought to be enough fall in the drain-pipe so that when the drain is opened the water will run off freely. Otherwise the water may have to be syphoned off—a tedious and rather unsatisfactory performance. This bit of plumbing will have to be considered in calculating for the depth of the pool. If the pool is formed from a running stream, all the difficulties of plumbing, drainage and cement bottom disappear and need not be considered at all. If fish are to be kept in a pool there ought to be enough flow and movement through the pool from one end to the other to keep the water fresh and sweet, and the overflow ought to be at the far end from the source of supply.

In a very small space that is to be enlivened and graced by the creation of a pool it is often a desirable thing to have the whole space surrounding the pool paved with either stone or brick. The methods and variations of such paving are without end. Different considerations may make it advisable to have no grass nor planting of any kind in some of these small enclosures, where the pool constitutes the chief and only source of charm, save a few growing things in pots that can be moved about at will or replaced whenever it may become necessary. In places where the sun does not freely enter and where it is difficult to get anything except shade-loving plants to grow satisfactorily, the movable pot system will be found a great advantage. Where, however, there is sun enough to make grass and flowers thrive, the small pool may be surrounded with as much greenery and floral color as one may choose. It is worth remembering, nevertheless, that a small and appropri-

(Continued on page 61)



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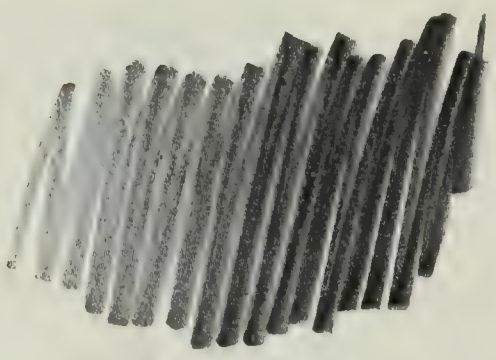
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Expressing, Repressing and Confessing Willie

(Continued from page 38)

unknowingness, because it is a universal cognomen with hidden cosmic dredge-hooks and far-flung meanings.

Willie Smith (played with subdued realism in a most perfect manner by Richard Sterling) is one of the Long Island *nouveau riche* who has bought himself a vast house with stage butlers and motion picture sets for rooms. Willie has gathered unto himself a miscellaneous crowd of people for his purple week-end house parties (these week-end parties under prohibition more and more resemble Paddy's Saturday night). The people are the usual artist fellow with his blowsy anarchy about "living your own life," the lady of uneasy virtue who comes to conquer, and the bored husband and wife.

Willie, it seems, so far has expressed nothing. He doesn't seem to have anything to express except a thirst and the will-to-boredom. His frank-spoken mother, who lives with him (played by Louise Closser Hale), believes that the weekenders help to suppress her Willie.

Presto! In the midst of this crowd of epigram-whittlers who surround dumb-duck Willie comes Minnie Whitcomb, a boyhood flame of Willie's when Willie lived in Rushville, Indiana, and sold tobacco and things to Tom Geraghty and Booth Tarkington.

Minnie is a dream of unsophisticated youth, a soul of strawberries and cream, a Duo-Art Chopin, who has for epigrams her patient eyes and whose credulous simplicity has about it wisps and beams of the sublime—for does not Minnie enter Willie's bedroom in the dead hour of the week-end Saturday night with her hair in curls in order to deliver to him an Emersonian speech on the necessity of Willie expressing his willie?

While Minnie is engaged in the task of showing Willie the Glamor and the Gloze and the Goofiness of the life he has Elected to Lead (Willie is shy, amazed, ruffled, and his undeveloped Ego sees trouble ahead for Forthright Minnie if someone discovers the Maidenly Invasion) there is a knock at the door. Willie shoves Minnie into a closet and lets in the vamp from the unpadlocked purlieus of West Fifty-some street, who tries to put the works on him a la Al Woods.

Great crisis in Willie's life. Maidenly reserve in closet. Unpadlocked Frances sitting on his bed. Time—2:45 A. M. (Eastern Standard), which means it is really 3:45.

It is here that Willie works out his destiny. His inchoate Ego focuses. His willie explodes. Minnie comes out of the closet. Little Eva and Carmen face one another. Don José Willie Smith bombs himself into a personality. Willie is expressed!

The final act shows us the reincarnation of Smitty. He steps on his gas and goes.

A word must be said about Miss Chrystal Herne, who plays the part of Minnie Whitcomb. Miss Herne, to me, has always been one of the most mysterious, fascinating and psychically tugging forces on the stage—and a perfect interpreter of her parts. She is always "different." She is one of the few aristocrats of the boards. Yet to me she is miscast in "Expressing Willie."

It was this bit, as I say, this willie that was buried in Willie that sent me reverberating through the philosophic vacuums in my quest for the drama—mainly—that represses, expresses or confesses willie. It is evident that every drama must do one or all of the three—or no drama. Aeschylus symbolized the suppressed willie of the human race in Prometheus. As we all know, he was tied to the Pike's Peak of his day for putting a little more TNT in the brains of men than was believed good for them.

Then there was Faust—Goethe's, I mean; not the Ziegfeld tenor that you hear sometimes at the Metropolitan. The old doctor looked out of his laboratory one afternoon and heard the girls singing and saw the spring a-greening O! He called in Mephisto, who offered to revive willie in him and allow him to express it for a certain number of years for a consideration. Results are well known.

Hamlet suffered from a repressed willie. If he had only made away with his uncle in the first act and been a bitter-ender in the case of Ophelia, he would have lived to learn the game of golf, just then being boosted into favor by the reigning King of Scotland. But he had to go on suppressing willie because he knew that Edwin Booth and John Barrymore needed the money.

But back to the main line. By great good luck as I was casting around for another play to illustrate my profound cerebrations in the realm of suppressed willies, there popped into the heads of the Equity Players (could it have been a fourth dimensional broadcast?) a great idea. It was to follow up the comedy of "Expressing Willie" with a revival of a play that more completely presents the tragedy of a suppressed willie than any other play of modern times—"Hedda Gabler," by Grandpère Ibsen. This great play is younger today than the day it was born.

(Continued on next page)

Expressing, Repressing and Confessing Willie

(*Continued from page 60*)

It is the custom in certain sophisticated critical circles to refer to Ibsen as a "back number." But all of his plays are as vital now as they were when they were first produced. All have cribbed from him; no one has equaled him, or come anywhere near him. He is as completely in a class by himself as Shakespeare, Molière and Strindberg. He was the greatest *dramatist* that ever lived. He could say with Louis XIV—Le Théâtre—*c'est moi!*

Hedda will probably live for many years yet in dramatic literature as the case de luxe of the suppressed ego. She is artistically the lineal descendant of *Lady Macbeth*, the daughter of *Emma Bovary* and the sister of *Anna Karenina*. Never has there been the two kinds of women eternally opposed to one another so startlingly juxtaposed as the characters of *Hedda Gabler* and *Mrs. Elvsted*. It is the cerebral in woman face to face with the Eternal Mother type. It is Medusa confronting the Madonna. *Hedda* was once called *Iago*, as *Mrs. Elvsted* was once called *Cordelia*.

Hedda was born with a perfect genius for *ennui*. Her soul was a vast hole that had to be filled every day with new sensations, new images, new kinds of desires —that could be satisfied only through her brain.

There are countless beings like *Hedda* in the world today, the male counterparts of whom are more common—they swarm in the pages of Dostoievsky, they are in Turgeneff as Bazaroff, in Byron as Don Juan. In Rome, they were Nero, Tiberius and Caligula. Tolstoi, Amiel, De Musset, Baudelaire, De Maupassant were of the breed.

Had *Hedda* not been a coward, she might have been a genius. But her genius would have been sadic. She burned *Lovborg's* manuscript not because she hated *Mrs. Elvsted*, but because cruelty gave her a sense of power. Like Caligula, she enjoyed the spectacle of the death of things. She was embryonically æsthetic. She wanted *Lovborn* to kill himself "with vine leaves in his hair"—à la Nero. Power, sensation, novelty at any cost—they were the fundamental instincts of *Hedda*. She really had no willie to express. Her soul was willy-nilly.

The production that Robert Edmond Jones put on for the Equity Players was the best of this Ibsen drama I have ever seen. They were memorable matinées, and there ought to be a full-length night revival of "Hedda Gabler" with this cast (with one exception) next fall.

Clare Eames' *Hedda* was far and away the greatest that has ever been seen in this country. She was a mind in process of evaporation. Dudley Digges as *Tesman* (eternal stupidity incarnate) added another to his long list of perfect portrayals—his greatest, I think. Margalo Gilmore was enchanting as *Mrs. Elvsted*—the woman who serves, the football of poet blackguards and private secretaries to Tesmans. Roland Young gave us a superb *Judge Brack*, a rather surprised cynic. Fritz Lieber was utterly miscast as *Eilert Lovborg*. Neither in manner nor speech nor dress did he realize the part.

And I hope the Equity Players will go on expressing its own willie!

The Garden Pool and the Average Garden

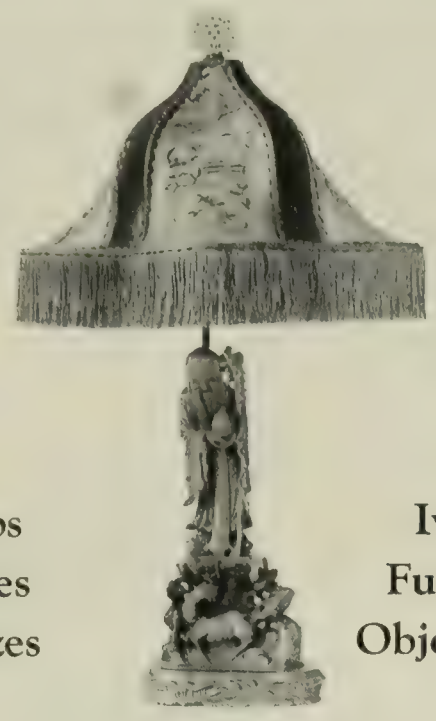
(*Continued from page 59*)

ately edged pool in a paved space may be a source of great distinction and rest to the eye if there is no other living embellishment except a little ivy or other bit of greenery whose leafage lends repose and dignity and destroys any aspect of bareness or severity that might result from only a pool and a stone or brick paving surrounding it. The old Italians well understood the secret of producing a striking effect, full of character and distinguished individuality, by using only a little water and a little well-placed greenery; and that secret it is well worth our while to pry into.

One very important thing to be considered in connection with the pool is the design of the coping or margin. It has exactly the same relation to the pool that a frame has to a picture. The bordering of a pool may often either make or mar its effect and either enhance or negative its value. The shaping of the pool, too, is another extremely important thing. A little touch of finesse in this respect will never be lost.

Last of all, don't muss up the water, which is beautiful in itself, with a lot of water plants. Have water plants about the edge, if you wish, but keep them there. There is no sense or excuse in starting out to have a pool of clear water, for the effect of the water, and then trying to make it look like a weedy marsh.

The value of a pool does not depend upon its utility. If it is large enough for bathing, well and good. If it is conveniently placed for flowers so much the better, but its real charm in the garden is that it adds peace and beauty.



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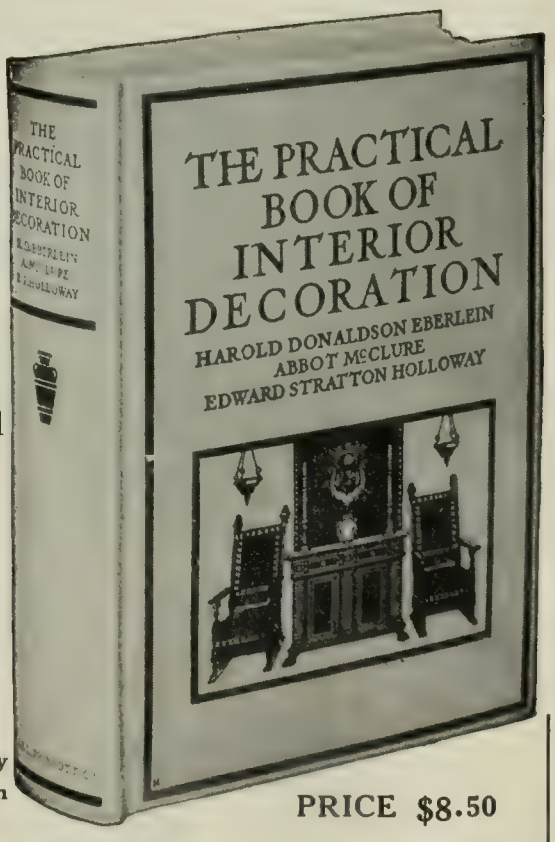
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JAPANESE COLOR PRINTS. *By Laurence Binyon and O'Brien Sexton.* (Charles Scribner's Sons.)

The Japanese and the Chinese are the grotesques of the world. Whatever is great in the arts pictorial stems from the East. As they have looked at the world longer than anyone else, their vision is surer. The East is subjective and romantic—and they are the twin eternals in art.

This is a large, beautifully printed and illustrated book that contains a vast mass of information on its subject. It treats of comparatively modern works—from 1658 onward. It is historical rather than psychological in outline, describing periods instead of "schools" and "masters." An invaluable work for the student and collector.

TAPESTRIES OF THE LOWLANDS. *By Heinrich Göbel. Translated by Robert West.* (Brentano's.)

The greater part of this book is made up of illustrations over which I gloated the better part of an evening. Here is a complete revelation of life in the Lowlands from the seventeenth century. What zest, what gusto, what a perpetual Song of Earth! Life spilled itself from every pore. These great weavers spun their marvelous dreams to the pipings of the great god Pan. Dancing, eating, drinking, lovemaking, the dreaming of morphinated dreams—had these great people anything else to do? They chummed with satyr and faun, cupids, demons, angels, knights and gods. On what wine were they drunk? Of what magical manna had they eaten?

This book is a riot of marvels.

A PRIMER OF MODERN ART. *By Sheldon Cheney.* (Boni & Liveright.)

A condensation of all the isms of the day—cubism, futurism, expressionism, the new-theatre-isms and post-impressionism. Its scope in time and thought spans hardly more than a generation, but its subject matter spans the "new age." Here are all the great names with specimens of their work — Cézanne, Gaugin, Van Gogh, Kandinsky, Rodin, Epstein, Walt Kuhn, Archipenko, Wright, Arthur Davies, Gordon Craig, Geddes, the post-Stanislavsky theorists, and even the ists from Greenwich Village, which someone has called New York's Latin Hindquarter. The illustrations comprise perhaps the best chosen and widest pictorial showing of modern art so far brought within the covers of a book. Mr. Cheney has done a complete job.

MASKS AND DEMONS. *By Kenneth Macgowan and Herman Rosse.* (Harcourt, Brace & Co.)

A little book that contains much. If style is the man, the mask is his spirit, or, at best, can change it, as you will discover by reading what happened to Lord George Hell in Max Beerbohm's "A Happy Hypocrite." These two authors have written about the origin, psychology and history of the mask-complex in such a fascinating way that I'll guarantee you will put off your dinner if you start to read this book before the soup. It is illustrated with masks of all times. This book is literature.

SMALL HOUSES. *By Gilbert Murtagh.* (Doubleday, Page & Co.)

Mr. Murtagh treats of the subject of home ownership fully and concisely. When the average individual starts out to build a home he has to search through many volumes for information about houses, furnishings and grounds. This book meets that need, and in it is given an individual account of every detail, from grounds and locations to interior decorations and garages. There are forty full-page illustrations.

VISION AND DESIGN. *By Roger Fry.* (Brentano's.)

Time presses so upon my O'Sullivans that I have not had the leisure to read all of this book yet, but what I have read of it interests me exceedingly. For one thing I like writers in preference to mere authors. By writer I mean a man with the individual touch, one who has opinions and fires them out, a man who is not afraid to use exclamation points to show that he has an emotional compartment in his psyche — a bit of a

(Continued on next page)

Under Cover

(Continued from page 62)

"show-off" even, a bit of a "Have-you-seen-me?" An "author" is always a classicist. A "writer" is a romantic. Mr. Fry is a writer. I feel as though we are holding a conversation—he and I—in this book. I don't always agree with him, for instance, in his belief that a socialistic state would be a good thing for artists in general. You can subvention mediocrity and fake, but not genius. Its very essence, if not anti-social, is anti-authoritarian. But maybe I'm wrong. *Que sais-je?* In Mr. Fry's book you will meet Blake, Beardsley, Bushmen, Mohammedan art, Giotto, El Greco, Cézanne, Claude, negro sculpture and a thousand other things written by a live wire for people who need æsthetic stimulation.

THE THREE FOUNTAINS. *By Stark Young.* (Charles Scribner's Sons.)

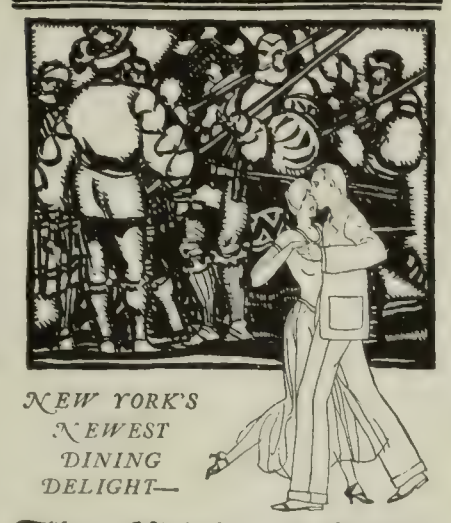
"The Flower in Drama" was one of the best books I ever read on the theatre. Another writer—is Mr. Young—who writes on serious subjects not too seriously and on humorous subjects not too humorously—which, I take it, is the way to get over what is known as "literature." In a word, Mr. Stark Young, of Texas, is an artist.

His latest book is a series of delightful sketches about art and things, some of which are told in short-story form. He has traveled in Europe and the book is redolent of old wine, old masters, Byron, Assisi, Florence, culture at dinner, Good Friday, Volterra, Campo Santo, Fellows' Hypophosphites (which has helped me to write many a book review) and the odor of "mental goodness." There is a rollicking sprawl about his style, touched with the chrism of dreams, that I can find in no other contemporary writer of his breed.

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YACHT RACING ON LONG ISLAND SOUND—By Albert Smith

Courtesy of the Wildenstein Galleries

RECLAME OF VENETIAN INFLUENCE IN RECENT NEW YORK ARCHITECTURE

GUST, 1924 *Arts & Decoration Publishing Co., Inc., Publisher—Eltinge F. Warner* 50 CENTS



A detailed view of the picturesque garden. Broadlawn is always aglow with beautiful flowers. In April come the early blossoms, next the tulip garden bursts forth, and all summer long the ramblers and everblooming roses are in riotous profusion. These gardens have been tended and arranged by an expert gardener—and are in perfect condition.



After all, perhaps the soul of this beautiful place is the greenhouse. In the spring flowers section, rows of pansies lift their smiling faces, and beds of hyacinth spread their perfume. The greenhouses are kept well stocked and in charge of an expert gardener. The beds of fresh table vegetables are in order, as well.

A feature of the equipment is a packing house where flowers can be prepared for decorative purposes or shipped to distant points.

Above are living quarters for gardeners.

Also superintendent's cottage, six rooms, equipped with every modern convenience; hot water, heat.



A visit to the Broadlawn stables, accepted everywhere as the finest building of its kind in Long Island, is an excursion into the land of superlatives.

Imagine the dairy, tiled floor, walls and ceilings all spotless white, lighted by skylights, and in this dairy the most modern electric butter-making machinery. Leading from the dairy is the tiled milk storage room, and then one passes into the barn itself. The floors are concrete, every window is screened. There are stalls for 12 head of cattle, with Luden's sanitary drinking appliances for water. There are two loose boxes. Separated by a door is room for 10 horses with storage place for hay and feed. Above the barn are living quarters arranged in suites for three families, and four single rooms for bachelors. Chauffeur's quarters, suite of 5 rooms and bath overhead.



FRONT VIEW OF BEAUTIFUL BROADLAWN

BROADLAWN, the Estate of Angie M. Booth, 50 acres, all under cultivation in Long Island's choicest country estate section, frontage on Manhasset Bay, needs no introduction to New Yorkers familiar with the wonderful country mansions of Long Island. Everyone who has motored over the smooth highways remembers it. It is located on East Shore Road, less than an hour's ride from New York City and a few minutes' run from Great Neck Station on the Long Island Railroad.

While the Booth Estate is a seasoned property, as the century-old trees testify, the Southern Colonial homestead; 16 rooms, including 8 master's bedrooms, 6 baths and the servants' quarters, semi-detached, 4 rooms and baths, is comparatively new. It is well built and finished within and without in the best of woods by skilled craftsmen. The entrance hall is flagged with Tennessee marble, relieved by walls which are panelled in solid mahogany as far as the picture-line. This mahogany was chosen with great care from selected timber and can not be duplicated.

The large living-room commands a beautiful view of the bay and lawns. The dining-room looks out on the flower and rose gardens. The details of each room have been handled with excellent taste. Each room has an open fireplace and an artistic mantel in keeping with the decorative scheme of the house. The dining-room has a beamed ceiling of carved wood. The bedrooms are finished in selected woods, and the bathrooms are tiled, with built-in tubs and glass-enclosed showers.

The Booth Estate is in the very center of Long Island social activities. The names of your neighbors are all in the Social Register. The famous golf courses are only a few minutes away. It is less than an hour's motor drive to the theatre, opera or dinner engagements in New York. Long Island Sound, with its yachting, bathing, fishing opportunities, is at your door.

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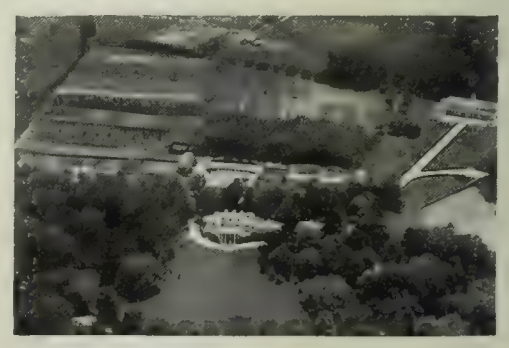
At North Gateway, the main entrance to the Booth estate, you get a first impression which is intensified as you see other details. The sturdy stone pillars and the soft enveloping foliage give the message that here is privacy, refinement, generous ease and a nice appreciation of the luxuries of life.

As you pass up the winding bluestone coated driveway, the rare charm of the location is more evident. The tall pillared porch commands an unexcelled view. You see Manhasset Bay silvered by the rippling winds, and across the water Sands Point. Broadlawn extends to the water's edge and provides boating and bathing facilities.



One of the felicities of Broadlawn is its adaptability to any style of living. The owner achieved dignity and at the same time added a note of cheerfulness. The sun parlor, unshaded, and looking over the broad expanse of countryside is a delightful room. It is the ideal place for complete rest and relaxation. At the same time who would not envy the possessor such a room for informal tea or a game of bridge?

The beautiful wicker furniture, the soft hangings and draperies, the lighting fixtures, all blend harmoniously and create an atmosphere of charm and distinction.



Aeroplane view. Note unusual scenic beauty of entire Broadlawn estate. Here are tall, majestic trees. Soft, rolling greenland. A bewitching lake, surrounded by trees which create a feeling of being in an enchanted woodland. There is a feeling of space here—absolute seclusion and peace—a place to dream in!



655 Park Avenue

67th to 68th Street

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The building is now in the hands of the decorators. It will be ready for occupancy on or before September 15th. The remaining unsold apartments offer a wide selection and include some of the most desirable apartments in the building.

Social and Business References Required

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9th		North Side 9 rm.	8 room SOLD	8 room	South Side 9 rm. SOLD	
8th		North Side 9 rm. with roof garden	8 room	8 room SOLD	South Side 9 rm. with roof garden SOLD	
7th	North Side 14 rm. Duplex SOLD	North Side 10 rm	8 room	8 room	South Side 10 rm. SOLD	South Side 14 room Duplex SOLD
6th		Northeast 8 rm. SOLD	8 room. SOLD	8 room	Southeast 8 rm. SOLD	
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ARTS & DECORATION, August, 1924. Published every month. Volume XXI, Number 4. Publication office, 45 West Forty-fifth Street, New York City. Subscription price, $6.00 a year, two years, $10.00; three years, $12.00; single copies, 50 cents; foreign subscriptions, $1.00 additional for postage; Canadian subscriptions, $0.50 additional. Entered as second-class matter March 5, 1919, at the postoffice in New York City under the act of March 3, 1879. Copyrighted 1924 by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.

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Eleven Fifty Eight Fifth Avenue

A Distinguished Living Environment in New York City

By MATLACK PRICE

FUTURE historians will find in the Metropolitan architecture of today, especially in that of New York City, an interesting sociological commentary on the changing living conditions which now, in 1924, are taking place.

The great private house, as a distinguished living establishment, is no longer the ideal. If the reason for this change be sought, it is to be found in the growing desire to avoid rather than to unnecessarily assume responsibility in the business of living. The new tendency is toward a maximum of comfort and refinement of living with a minimum of care and management, and as an expression of this tendency we find the great apartment buildings of today reaching a constantly higher degree of development and assuming a definite status in the social scheme of New York.

The consideration of this modern development of the apartment dwelling must be threefold, concerning itself with architecture, practical convenience and operation.

Our architects have reached something like an unanimity of opinion as to the effectiveness and adaptability of Renaissance styles, whether French or Italian for urban architecture. These Renaissance styles possess inherent architectural distinction, and their forms are easily and directly adaptable to the design of modern city dwellings. Many of our architects, it is true, have departed widely from strict precedent, but in doing so they have created a modification of historic Renaissance architecture of far greater suitability to the requirements of today than any historic replica could hope to achieve.

Thus, in the new apartment residence under construction at 1158 Fifth Avenue, the architects, C. Howard Crane and Kenneth Franzheim have designed an impressive fifteen-story building at a scale and of a character unknown to the architects of France in the period of the Renaissance, yet a distinguished stylistic solution of the problem to which they addressed themselves.



The gracious entrance of 1158 Fifth Avenue

The lower portion of the building is of Indiana Limestone carved with ornament of the French Renaissance, and the material above is gray tapestry-textured face-brick, with architectural terra cotta as the embellishment of the crowning stories. Incident is afforded by iron balconies on the two street facades.

The function of the architect, however, does not end with the exterior design of the building, and far more exacting demands are made upon his skill in the planning of the various types of apartments.

The floor plans of 1158 Fifth Avenue provide for simplex apartments of seven, eight and nine rooms, and duplex apartments of seven, eight and eleven rooms, arranged with the utmost ingenuity to provide ample and attractive accommodation for their owners. Each apartment is a complete dwelling unit, including maid's rooms, while complete laundry facilities and private storage compartments are provided in the basement.

There are a number of different ways in which city apartments are rented and sold in New York, and in this new building under consideration a distinctly economical opportunity is offered to secure a permanent residential address on Fifth Avenue. The building will be jointly owned by the purchasers of the apartments in it, co-operatively managed by them. And a real estate angle of this opportunity at 1158 Fifth Avenue arises from the fact that the selling prices of the apartments have been based on the lower valuation of the land prior to the recent removal of a building height restriction applying to this part of Fifth Avenue. Instead of a height restriction limiting buildings to seventy-five feet, the limit is now one hundred and fifty. This means that Fifth Avenue, facing Central Park, will at once become the preferred location for fine apartment buildings, and already real estate values have greatly increased for this reason.

There is only one Fifth Avenue—in New York or in the whole United States—and the opportunity to secure a permanent residence on Fifth Avenue is of real significance. The next few years will see the disappearance of one after another of the seldom-used private houses which now face Central Park, and will see, in this place, an unbroken line of great residential apartments, dignified and distinguished in their exteriors, perfectly appointed in their interiors.

The dweller in New York will wish always to maintain a permanent residence in New York, but there is apparent an increasing wish to maintain such a residence with less care and responsibility than present-day service and upkeep conditions will allow. This is especially true of the many people who go to Europe in the summer or to Florida in the winter. Residence at 1158 Fifth Avenue eliminates the necessity of installing a caretaker, and eliminates, as well, the burglary hazard against which even caretakers are often ineffective.

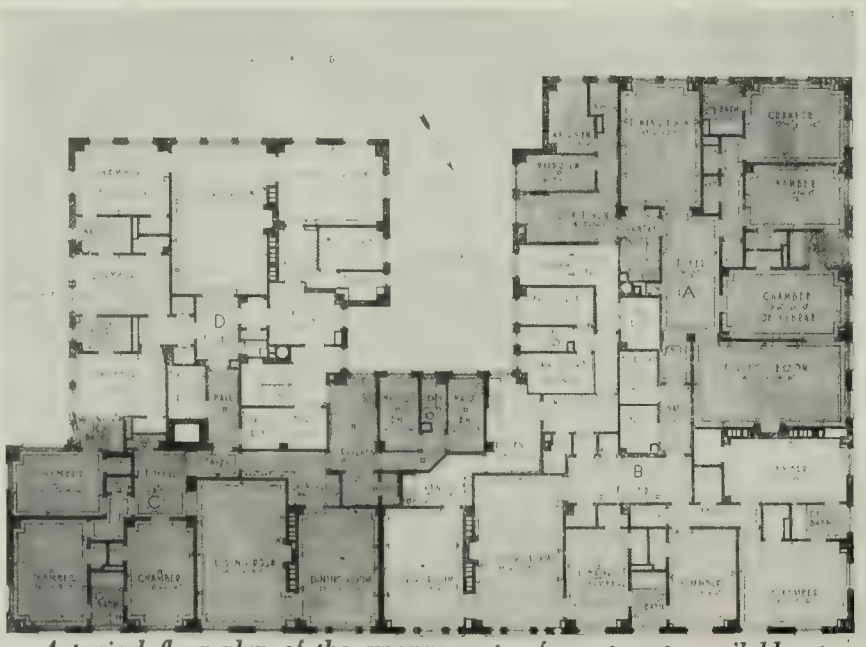
Fifth Avenue at 97th Street, facing the open expanse of Central Park—a tall, dignified apartment dwelling of French Renaissance architecture—a permanent address on one of the world's most famous Avenues. Here is a combination of advantages which affords an unusual opportunity for a few discriminating people who have been unable to find the ideal solution of the problem of living in New York.

New York has seen many changes, in both its architecture and in its social structure, and the newer residential developments in apartment buildings are expressive of both kinds of change.

When "La Grange Terrace," a stately row of fine city houses was built in 1836, on Lafayette Street, a little below Astor Place, there were many who shook their heads over the folly of the builders' belief that people could be induced to live so far "uptown." Yet upward the trend of fashion took its way. There are still two fine old houses on 14th Street. Twenty-third Street and lower Madison Avenue had their day, and the Murray Hill region still holds its own.



The Fifth Avenue home of Mrs. Andrew Carnegie at 91st Street



A typical floor plan of the arrangements of apartments available at 1158 Fifth Avenue

There are plenty of New Yorkers who can look back relatively few years to the old traditions which form the social background of Fifth Avenue and give it much of the glamor that adheres to it today.

When Clyde Fitch wrote "Captain Jinks of the Horse Marines," he had his heroine (Ethel Barrymore's first star role) stay at the Hotel Brevoort because The Fifth Avenue Hotel at 23rd Street was "too far uptown." And the time of the play was of the Civil War, since which time there was the period in New York when all the most fashionable weddings were at Grace Church, and the Hotel St. Denis (now vanished) opposite it, was one of New York's smartest hotels.

Then there was the era of the supremacy of Madison Square, when Martin's was there, and the old Fifth Avenue Hotel, and the Hoffman House, with the even more exclusive Holland House, a little further up Fifth Avenue. Now they are all gone, those landmarks of an earlier social period in New York, when one dashed to club or dinner in a hansom cab, or, more democratically, in one of the old horse stages that served Fifth Avenue in its early days.

Of the old landmarks, the Waldorf-Astoria still stands like a rock of Gibraltar, and the Fifth Avenue of today, and the Fifth Avenue of future and permanent distinction is far to the northward, above 42nd Street, and residentially, above the Plaza.

This is the Fifth Avenue that will never change, the Fifth Avenue that will live on for all time, with all the glamorous past of the older Fifth Avenue behind it.



The Fifth Avenue Residence of Vincent Astor at 65th St.

There is, in this country, and especially in the ever-changing, ever-moving City of New York, very little that stands still—a circumstance in which lies much of New York's irresistible attraction. Yet, attractive as is the procession of change, the spirit of progress, this very element in the life of New York has made it increasingly apparent to real estate operators and property owners that there is a very real necessity for certain restrictions and for a concerted policy of conservation. Such one-time exclusive regions as the old "North Shore" of Washington Square, and the whole of Gramercy Park still exist today, it is true, but they are isolated, cut-off—they are relics of another age, sustained mainly by sentiment and surrounded by rushing currents of ever-changing conditions.

The necessity of measures of conservation inspired the foundation of the Fifth Avenue Association, and motivates its many excellent and valuable activities, and its tireless measures to insure the ultimate future of the great Avenue. That the residential character of Fifth Avenue, and its exclusive residential character above the Plaza at 59th Street will be preserved is assured. And one of the most conspicuous features of this assurance is found in the great investments now being made, and about to be made in the residential development of the Central Park frontage of Fifth Avenue along new lines.

It is not that these new residential developments will impair the distinction or exclusiveness of this part of Fifth Avenue, but rather that it will accentuate them by meeting the growing demand for a different type of dwelling. Instead of falling into a stage of deserted desolation, prior to an even greater decline, the new developments mean that this part of Fifth Avenue is on the threshold of a glorious renaissance; it will be abreast of the times and expressive of the newer ideals in living instead of behind the times. It is probable that many of the great houses which at present distinguish this part of Fifth Avenue will remain for a long time to come; they are institutions in the social fabric of New York and will long remain so. Many of them, on the other hand, are going, or are about to go to give place to great residential apartments such as 1158 Fifth Avenue, which thoroughly represents the last word in the exclusive New York dwelling. The present representatives of those great families whose identity and social background are inseparable from Fifth Avenue and its traditions, such families as the Vanderbilts, the Astors, the Goulds, the Dukes and others will establish themselves permanently in the new type of Fifth Avenue apartments, and even a far look into New York's future can see no altered status for this part of Fifth Avenue.

Changes in the character of certain parts of the city, however, can never affect that portion of Fifth Avenue which extends northward the entire length of Central Park, and in this circumstance the far-sighted investor in a permanent New York home finds a distinctly valuable feature in the purchase of an apartment at 1158 Fifth Avenue. This portion of Fifth Avenue can never become *déclassé*, and all indications point conclusively to the future of Fifth Avenue opposite the Park as being one of the most distinguished residential locations in New York. Changing locations have for a number of years been making the problem of where and how to live in New York increasingly difficult, and there has until recently been a good deal of conjecture as to the exact nature of future developments on Fifth Avenue north of 59th Street. These conjectures are now answered by the new type of Fifth Avenue residential apartment.



Fifth Avenue Residence of James B. Duke at 78th St.



Fifth Ave. Residence of the late George Gould, at 67th St.

Fifth Avenue possesses a very real fascination for all who know New York, for it is a continuous pageant of all that is best in New York, all that is most distinguished and interesting. It is the Avenue of which all New York likes to feel proud—and the pride is justified.

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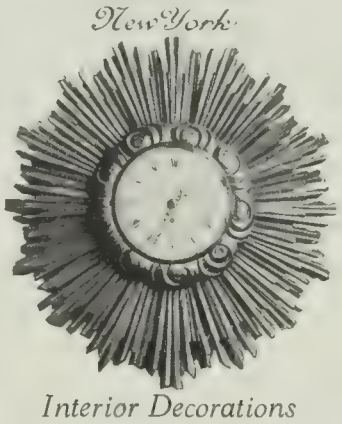


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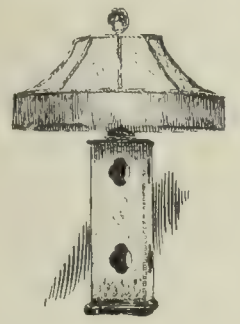
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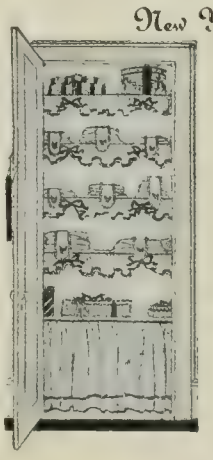
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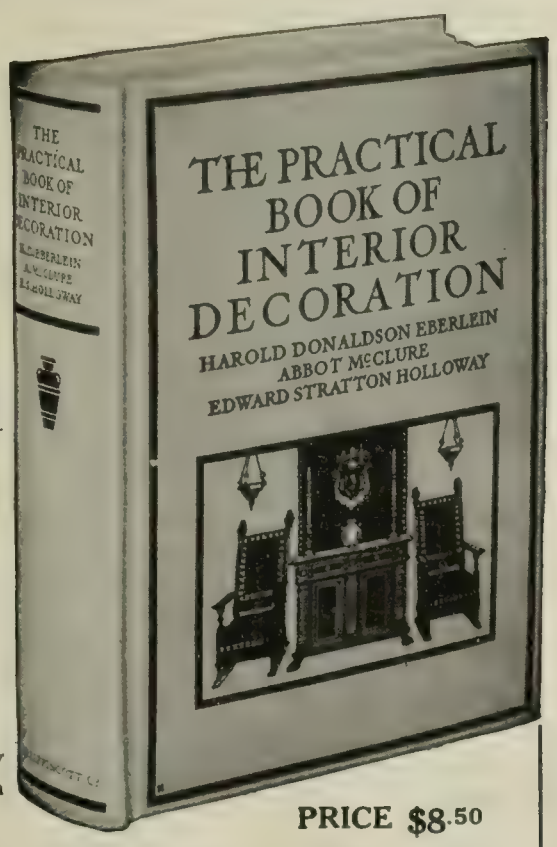
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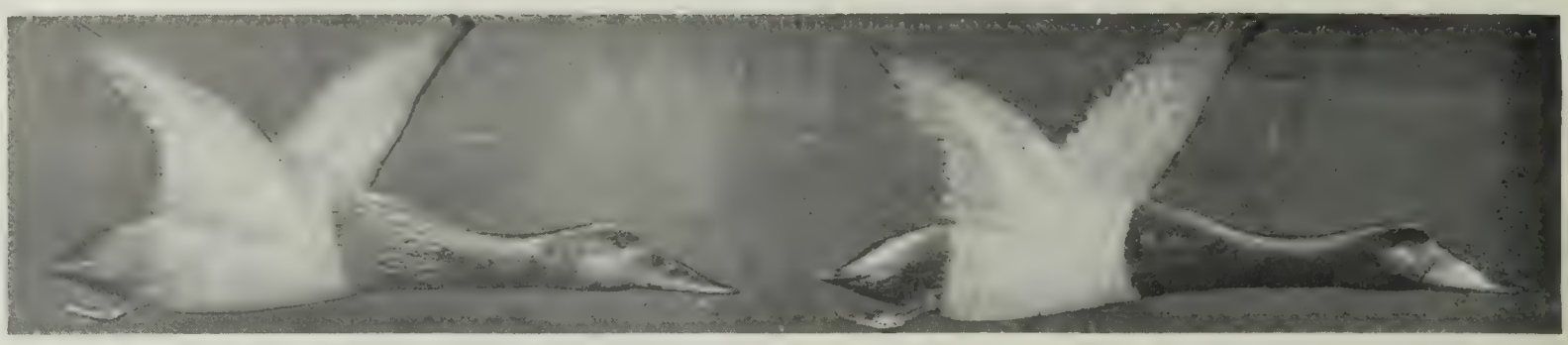
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A Magazine of Social Life and the Fine and Industrial Arts

VOLUME XXI — *August, 1924* — NUMBER 4

John Marin, Colorist and Painter of Sea Moods

Yachtsmen and Painters Alike Unite in Their Praise of Marin Sailboats

By GUY EGLINGTON

ALL this long morning I have been sitting still, thinking, thinking; trying to find some new angle to approach Marin from, a single thought to which none has given expression, a single quality in his aquarelles which all the world has not praised. It seemed hopeless. Short of that final estimate, for which neither myself nor—I thank God—Marin is ready, surely everything in the way of genuine appreciation has been said. Too much, perhaps. Overpraise, wilfully obscuring the thing's limitations and so, in the effort to make it appear bigger than its own nature will allow, losing a portion of its fragrance. Yet to stress those limitations were dangerous, too, were too negative for brevity, whose aim must ever be to evoke a single positive image, that very fragrance which, as I thought, the praisers lost.

But how to capture that fragrance, without translating it perforce out of its own essence, into the language of poetry or music. How resist the temptation to quote Shelley, Debussy," the Imagists, hoping thereby to evoke Marin? With the inevitable result that the beholder, seeing Marin, will be blind to Marin, will be hearing the music of Shelley's verse, the melody of Debussy. And, granting that the temptation to invoke these sirens be resisted, how shape words to evoke the very essential quality of Marin's wash, the limpidity yet withal resonance of his color, the strong impermanance, imagined to the pitch of objective reality, of his fluid world?

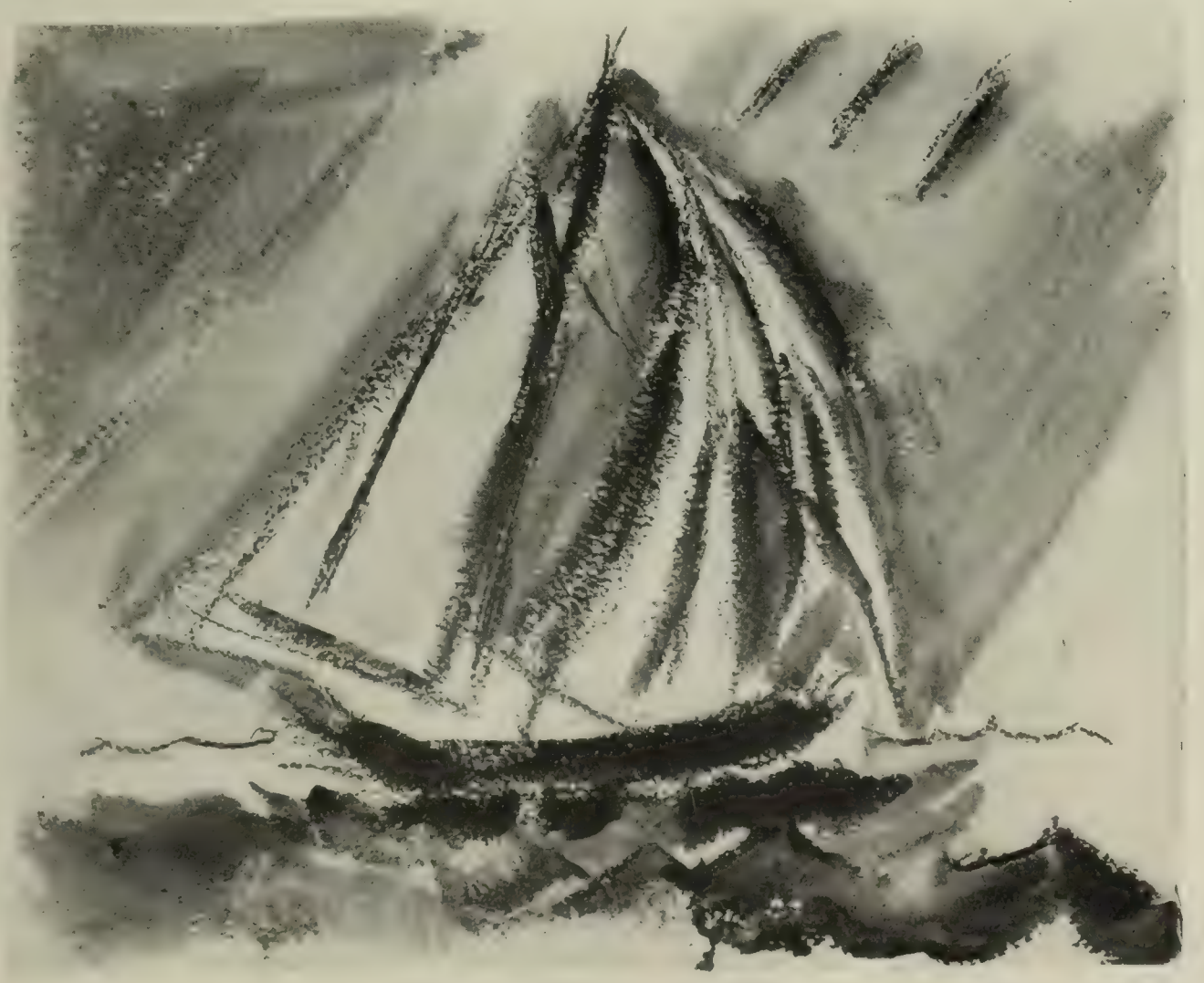
And, as I sat pondering the problem, one by one, all the Marins I had ever known passed in review before me. Early landscapes, delicate in color and touch; aquarelles of the Maine islands; the gradual keying up of color sensation, color that grew more and more vibrant, touch more rapid and more nervous; the growing use of red, at first to frame cool tones, then more generously, in rich strokes that formed the very architecture of the composition; the New York group, that marked the culmination of both trends, the uttermost of vibration alongside of a veritable sunburst of hot and sanguine tones; finally, the later aquarelles, dispensing with vibration for the rendering of color intensity in favor of a fuller, more generous wash, moving towards a deeper appreciation of space values, a greater depth and breadth, an all-pervading calm.

And as I closed my eyes, the better to call up an image of the pictures I had known, it seemed to me that the name MARIN was written over each of them, the letters danced before my eyes. . . . And it was born in on me that this man, whether willingly or unwillingly, had so completely merged his personality that his name had lost its human association to become itself in some sort a work of art. Say Marin and the image presents itself not of a silent man with frizzy black hair and deep-lined face, but of a symphony of deep-sea colors, through which, in guise of trees, of ships, of white houses on a hillside, dance the letters of his name.

A pretty conceit, I thought, and I was inclined to dismiss it as nothing more important. But smile as I would, the image remained. Conceit or not, the thing was true. Habitual silence had then achieved what is usually reserved for the magic of distance, the alchemy of time—the breathing of life into a name? That, but hardly alone that. A quality harder of definition. The same that for years set Marin apart from the rest of the moderns, gave their works when set beside his an air of incompletion, of being but partial statements, interlarded with doubts, queries and hearsay. Not greater talent surely.

Talent there has been a-plenty. Nor yet greater power. Marin is only now coming near to full mastery of his hand, and for sheer power a dozen one could name have always outdistanced him. What then? The faculty, if you like, of finishing his sentences. Of thinking in sentences that allow of completion, of finding with consummate ease, as though he never had to search, but kept always within call, words personal to himself. Words, housebroken, that had lived within himself.

Where the others, highly gifted as they were, have had to wrestle with a foreign tradition, a material and an intellectual approach with



"Before the Wind" by John Marin
With Permission, Alfred Stieglitz



"The Schooner" — Red and Greens by John Marin
With Permission, Alfred Stieglitz

which they were on terms, however sincere their admiration, rather of formal tophatted acquaintance than of intimacy, physical and metaphysical, Marin, not vastly moved by anything which has not sprung from his own loins, giving the matter no conscious thought, was content to take from foreign tradition only so much as he could absorb through the pores. From this resulted even in his earliest and, judged by later standards, most timid works an at-oneness between artist and medium which threw them into strong contrast with their fellows and gave the name Marin a significance, a sharpness of definition, a life, which no other name in modern American art could boast.*

The thing MARIN. How express it? One could be bold and sum it up as color and not be hopelessly wrong. But how much further are we? And do we mean to claim for color what MacDonald Wright and the Synchromists claimed, a creative force inherent in color itself, dissociated, *pure* color? Hardly. In and for itself, *color* does not exist, is as arbitrary a concept as *form,* as certainly has and can have no separate existence. The next comer is welcome to take the palette of Marin and exploit it, as hundreds have taken the palettes of Monet, of Renoir, of Redon. Nothing will result. Color is no talisman.

And yet—with line reduced to its minimum and only in recent works beginning to play vital part in expression—the most powerful memory is color. Single, almost dissociated color. Purple, red, yellow, green. . . . A line from Macbeth comes to mind, completely inapropos in that the subject, the thing expressed, is not and never could be Marin's. In use of pure color for direct expression a perfect parallel:

Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will
rather
The multitudinous seas incarnadine
Making the green one red. . . .

Green, red—two short words to sum up in themselves whole worlds of intense expression, red that bites into the brain and poisons sleep, green that bathes and calms eye and spirit. If the thought had been Marin's it is thus that he would have expressed it. For it is in a manner almost as simple and direct that he employs color.

Like Cézanne, who, in place of trying to reproduce sunlight, set out to represent it, by color, Marin, looking out on a parti-colored world and realizing that any attempt to render it in all its complexity is doomed to failure, multiplicity of expression resulting in mutual cancellation, makes one brilliant tone play the part of a score, in itself summing up the vital characteristics of all the rest. Now it is a green, now a blue, now a red, now a purple, but in each one is conscious, despite the purity of the tone, of those other tones which in nature complement it, which were present in the brain of the artist but which, passing through a kind of inverted prism, were merged in one intense tone, itself a synthesis of the whole.

One could go further and, without having any but internal evidence for support, hazard a guess that life plays on Marin's profoundest emotions, so intimately associated with those emotions are the colors through which he expresses them, through a prism. The very word "through" rings false, for it suggests conscious translation, and in face of color so revelatory nothing short of complete identity between sensation and expression is thinkable.

A color of Marin's is so haunted with association, so pulsating still with the emotions at whose birth it played godmother, that the temptation to credit it with a potentiality for life growth and generation is almost irresistible. It is in this sense that the statement "Marin means color" has meaning and, I think, truth.

But I run the risk, not of overstating my case, but, in a given space, of upsetting the balance between color and those other formal elements which compose a work of art. And these others are not less personal to Marin. I have spoken of the intensity of his color, of its potentiality as direct expression. But I have only hinted at its capacity for rendering space, and this, in the later Marin especially, is of prime importance.

In the rapid summary which I gave of Marin's progression I spoke of a growing tendency in his work towards repose and a greater spaciousness. Even at his most violent, three years or so back, when the nervousness of his brushstroke had reached a pitch of almost frenzy, his preoccupation with color vibration was never such as to cause him to forget his function as a builder. Consciously, or perhaps by instinct, he has always been mindful that a picture, in so far as it aspires to be more than a mere *tour de main,* is a house for the human spirit.

(*Continued on page 65*)



"Becalmed" by John Marin
With Permission, Alfred Stieglitz

*This apartness has been accentuated by the developments of the past few years, the receding from view, through inevitable bankruptcy, of those who lent too heavily on foreign tradition, and the upspringing of a more authentic school. To this is due the ironical circumstance that, whereas six years ago Marin would have ranked as the most American of the moderns, today, though himself has gone further away from impressionist traditions, he would probably be classed as a cosmopolitan.

Mrs. Dickson Potter



Photograph by Ira L. Hill

Formerly Sue Bucknell, daughter of Dr. and Mrs. Howard Bucknell, of Atlanta, Georgia—one of the most beautiful debutantes in the South, whose predelictions are artistic rather than athletic. Mr. and Mrs. Potter are at East Hampton, Long Island, where his parents, Mr. and Mrs. E. Clifford Potter, are prominently identified with the summer colony.

Living Places in the Garden

As Exemplified in the Beautiful Surroundings of the Pepper House at Chestnut Hill

By HAROLD DONALDSON EBERLEIN

GARDENS ought to be made to *use,* not merely to look at. The sooner more people learn really to use their gardens, the sooner will they add immeasurably to the pleasure and profit of garden ownership.

And one of the best ways—indeed, the very best way—to use a garden is to live in it whenever the season of the year and the state of the weather will permit us to do so. Some people make use of their gardens only to look at, with an occasional stroll through, or to supply the house with flowers. Now, it is all well enough to enjoy the sight of a well-devised garden or to levy upon it for its due quota of blooms to grace indoors, but people who stand thus afar off, as it were, and exercise only a detached sort of ownership never know the real joy they are missing, and missing because they are willing to be deprived of what is rightfully theirs, either through lack of imagination or through compliance with some fancied rule of propriety.

If the garden is a possession worth considering at all, then possess it in good earnest. Act as though you really owned it and as though it were part and parcel of your life, just as much as the house you live in. Otherwise you will never get from it the tithe of enjoyment it owes you. If you choose, and will so order your garden arrangements, you can give it quite as intimate and personal a quality as you can impart to any room in your house. The trouble is that too many people seem to feel that they ought to make their indoor surroundings a part of themselves, so to speak, but when they come to the garden they are content to view it as a sort of foreign country into which it is quite proper to make excursions now and then, for the sake of passing diversion, but where they have no idea of making their home. If physicians would more frequently prescribe, and more rigorously insist upon, living in the open air, perhaps it might result in a marked stimulus to the right sort of garden development — gardens in which people would habitually, and of choice, "live, and move, and have their being."

The garden at Chestnut Hill, Philadelphia, certain distinguishing features of which are shown in the accompanying illustrations, is before all else a garden intended to be constantly used and lived in. It is scarcely necessary to say that it was made for an owner who thoroughly believes in living in the garden as much as possible and consistently does so. Nor is it amiss to add that the owner had no small share in the actual planning, and that in personal labor in the garden the owner finds a perennial source of health and enjoyment.

Let us analyze and take account of the elements that go to make this garden such a livable place—what might properly be termed a veritable out of doors living-room First of all, there is absolute privacy and security from the prying gaze of chance passers-by. Next, there is the little half-octagon marble-paved veranda, giving from the dining-room, covered with an iron trellis, supporting vines—a convenient place urgently inviting outdoor meals. Then, there is the pergola along the high terrace at the south side of the garden. Across the green, there is the paved terrace, with its fountain and pool, a place you may enter either directly from the living-room—of which it seems but a continuation—or from the garden path bordering one side of the green. Last of all, the exposure is such, and the various features are so disposed with reference to it, that there is no part of the day when some portion of the garden is not agreeably habitable and enticing. We hear a great deal about "restfulness" in connection with gardens, which often means just dulness and stupidity, but here the garden is both restful and exhilarating at one and the same time —restful, because it is so broad and simple in design and free from disquieting, whimsical complexities; exhilarating, because there is endless store of interest to divert the eye and entertain the mind in whatever direction the glance falls. In fine, this little garden—it covers but a limited area as the plan will show—represents a rare combination of common-sense and good taste.

And now, a word or two about privacy in general, and the privacy of this garden in particular. If you are not going to insist upon privacy in the garden you may as well give up all notion of using it as a place to live in. Imagine, for example, having your tea in a garden in full view from the road, and imagine having Mrs. Jones, Smith or Brown, as they go by, able to tell at a glance whether you are having toast or pop-overs, currant cake or lady fingers. And dinner there would be even worse. After all is said and done, a garden presumably is intended primarily for the use and pleasure of the people who live in the house to which it is attached. This is its only defensible *raison d'être.*

This is not a selfish view of the matter at all. Indeed, it would be foolish and vulgarly ostentatious to go to the labor of making and tending a garden merely to have it looked upon and admired by strangers, merely to have it create an impression. Taking such pains to create favorable impressions upon outsiders savors dangerously of shallow insincerity, to say the least, and much more serious objections might be added. To make one's garden naught but an object of display is just as bad as treating one's house in the same manner —and we all know how strongly and how justly anyone would be condemned, not to say ridiculed, for doing that. To shun privacy and court the opportunity of being on parade is simply one sort—and a very silly sort — of little-minded vulgarity, pardonable, perhaps in savages but quite unworthy of any sane, self-respecting, civilized person.

Now, the only way to have garden privacy is to have the garden effectually screened from the gaze of those who are not



Charles Willing, of Willing, Sims & Talbutt, Architect

This wall with graceful arches is the end of the paved terrace in the Pepper Garden. In the center of the terrace is a picturesque fountain

actually admitted to the house. There is no churlish inhospitality about this; only obedience to the promptings of decorous modesty. It is quite proper and highly commendable to make the exterior of your premises comely and inviting to those outside, but to do so does not mean that you are called upon to bring into the domestic intimacy of your garden enclosure the "butcher, the baker, and candlestick-maker," the postman, the ice-man, and the milkman. Carried to its logical conclusion, the weakness for publicity and having wide-open gardens "on parade" would dictate making the road-front of your house all of glass so that everyone going by could see what was going on in every room at all times of the day —cooking, getting dressed, taking a bath or what not. It might be diverting to the grocer's boy on his rounds, but a bit embarrassing to the occupants of the house.

The reader may think that an altogether disproportionate space has been devoted to the subject of garden privacy, but the prejudice against garden walls seems so firmly rooted amongst the general public, and that prejudice is responsible for so many disappointments in gardens that ought to be—and otherwise would be—sources of delight, that full and plain speaking is called for. To be convinced of the endless mischief wrought by the secret hankering for publicity and display, or by condoning the wish to be in evidence, you have only to keep your eyes open as you pass through almost any suburban area. The only way to expose and bring home the inherent fallacy of it all is to reduce the whole thing to its ultimate and logical plane of absurdity.



Extremely interesting facade of the Pepper House is the pergola porch supported by iron pillars

In the Chestnut Hill garden privacy is insured by complete inclosure, except on the western side which looks out into a stretch of woodland. The house is between the road and the garden so that the main body of the house forms the eastern boundary; the living-room wing bounds part of the north while the rest of that side is protected by the back wall of the paved terrace. The arched openings in this wall, with projecting iron balconies, overlook much lower ground that falls abruptly away. On the south is a wall, above which is the graveled terrace with its pergola, and beyond this, again, are the kitchen garden, garage, and service yard, shut off from the road by sheds and walls. Incidentally, the enclosure of gardens affords another material advantage besides privacy; it protects from strong winds and from cold, retaining warmth and rendering the garden comfortable and habitable earlier in the spring and later in the autumn than it would be otherwise.

The half-octagon veranda, previously alluded to as a tangible and standing invitation to outdoor meals, is distinctly one of the focal points of garden habitation. Shaded by the house, in the morning, it commands a full view of the sunlit green and flower borders and is a delectable spot for breakfast, which is generally eaten there unless it is raining. So far as service is concerned, it is perfectly convenient for it is only ten or fifteen feet farther from the pantry door than the dining-room table. In the evening, in summer time, the sun is far enough around to the northwest so that dinner is not disturbed by shafts of light blinding anyone as they eat. So much, then, for the workable aspect of one of the important features of garden living.



One side of the paved courtyard with its high wall covered with green and shrubs and flowers all about



Long pergola in the Pepper Garden hidden under vines interestingly supported on iron trellisses

The pergola on the south terrace, with its ample covering of shade-making vines, is a place where you can sit with pleasure and absolute comfort at any hour of the day. While the vines overhead shut out the direct rays of the sun, the open sides let in all the light and air you could possibly wish for. This pergola is used constantly and may well be termed an outdoor living-room, for all the pursuits that would be carried on within an indoors living-room can be, and are habitually, performed there. The convenience and usableness of this place depend merely upon its equipment with the necessary and appropriate items of furniture—chairs, benches, cushions, tables, stands and the like.

The third focal point of human occupancy is the paved terrace at the north side. Besides the fountain with its pool—a fascinating bit of enlivenment in the composition—and the tubs and pots with plants, the place is fully furnished with tables, stands, benches and comfortable chairs so that when you step from the living-room you find an equal degree of ease in your surroundings. This terrace, owing to its exposure, is pleasant to be in in the early forenoon and in the late afternoon. No more agreeable place for tea could be imagined. Like the half-octagon veranda and the pergola, it is constantly used and plays no small part in the scheme of garden life.

It would be difficult to discover a garden more thoroughly suited and equipped for outdoor existence at any and all times. You merely transfer the scene of whatever you are doing from indoors to outdoors, and you can be equally comfortable in either place. It would likewise be difficult to find a garden where the cultivation of the plants and flowers is performed more lovingly and conscientiously, or with greater success. On the score of floriculture it has many a lesson to teach.

It is not the purpose of this discussion, however, to dwell upon matters of garden design or garden management. The chief object is to point out what may be done—what *has* been done—in the way of making the garden a desirable place to live in. Nothing has been sacrificed in respect of design or provision for the pleasure derived from abundance of flowers, and yet human occupancy has been adequately considered. There is no time of the day, and no season of the year when it is agreeable to sit out of doors, that the garden it not fully habitable. What has been done with this garden can just as well be done with other gardens.



Looking into the paved terrace from the windows on the lower level

The makers have realized the old Italian ideal of the garden as a limited and intimate area that, in one of its functions, is virtually an open-air part of the house. They have also recognized a truth too often overlooked —*people have of right a permanent place in a garden as well as flowers.*

Perhaps it is because in America we have had such enormous opportunities for outdoor living that, in a way, we neglect outdoor life. The unobtainable is still the will-o-the-wisp that lures one to effort and enjoyment. All over Europe where an acre of land is a valuable possession and where the tiniest expanse of earth is treasured you find a much wider manifestation of an interest in outdoor living. Everywhere there are tiny gardens for the humblest homes and little garden squares where the people live and work and study and read, every available hour.

But here in America with our thousands of miles of unoccupied land, with our enormous area of open country near every city, with our little villages that are islands in green "lakes," with rivers and streams and ponds abounding, we have shut ourselves up in our country and city houses, we give more attention to furniture than to our gardens, to house gowns than to sport clothes; we have neglected our beautiful river fronts, our roof acreage, and we really have to be coaxed to make our backyards into gardens, to rest at night on our cool rooftops, to use our rivers and woods and prairies for actual living.

Just recently, and very slowly, we have begun to respect the open spaces about our homes, to want something besides vast lawns, low hedges and tapestry flower beds. We are thinking in terms of walled-in gardens, of garden furniture, of herbaceous borders, of cutting gardens and fern gardens and wild flower gardens, of sunny walls hidden under espalied fruit, of wall fountains embowered in roses and little pools gay with bright fishes or curious with eastern lilies. We have pergolas to rest under and wide porches where we read or sew, or have breakfast and dinner. Our children live out-of-doors, and more and more we regard the garden as a delightful place where we accomplish household tasks.

Today there is a porch that opens into a kitchen garden where vegetables are prepared for dinner and the ironing is done unless there is a cool cellar laundry. And quantities of flowers are grown to make the house gay and bright and to keep the garden vivid and hospitable.

These gardens are made on very large and very small scales, by famous landscape gardeners, by home-owners and by children during summer vacations. And none is more enjoyed than the latter, for children like what they have to work for, and during the springtime they are up at sunrise, getting the earth ready, laying out the plan of their garden and planting the seeds. The amount of work that children will do happily in a flower or vegetable garden, and their pride in flowers, fruit and vegetables that they have raised themselves is boundless. Making a garden becomes really a unique kind of education.



Garden corner at the rear of the beautiful old Pepper House showing the pergola at the right

Mrs. John Elliott

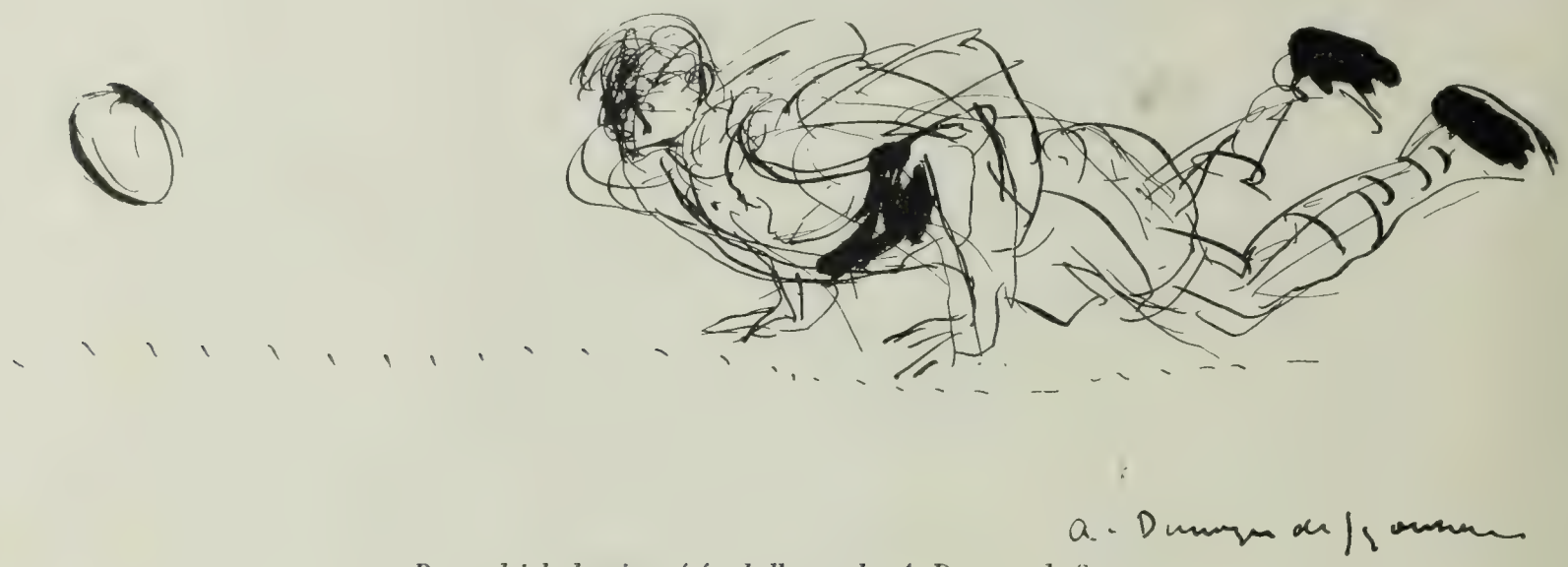


This most characteristic and interesting portrait sketch of Mrs. John Elliott (formerly Audrey Osborne) was drawn by Frances Delehanty and will be seen at the exhibition of her portrait drawings at Southampton this summer

Painters and Sculptors of Sport

Illustrations from a Recent Exhibition of Entirely Sport Subjects Shown at the Manuel Galleries in Paris

By GUY LE GOURMET



Pen and ink drawing of football pose by A. Dunoyer de Segonzac

AH! Paris, Paris! How you delight to plague your worshipers. You lead them down a rocky road, which you assure them is the one and only true road to the Palace of Art. Laboriously they follow, picking their way painfully over loose stones and upturned flints, while you dance ahead. Suddenly, at a turn in the road, they have lost you. They are sure that you are still ahead, for have they not your word, the word of your prophets, propounding your gospel in little books of scientific mien. And so they trudge on, confident, despite weariness, despite a growing consciousness that, whatever flowers you may have gathered, the road for them has been barren, that some day they will enter the Promised Kingdom. Cherished illusion. In a land where illusions are clung to with uttermost tenacity and their loss spells bitterness. They cannot understand that even in your high seriousness there is a touch of playfulness. That you refuse to take art, life or even yourself, tragically. That to you a road is a good road if it takes you farther on your way, or leads through rich country. If the country is bare, the road constantly turning back on itself, you leave it, and your followers, toiling up a steep hill, hear suddenly your halloa, and turn to catch a glimpse of you, miles away, headed in the opposition direction. . . .

All of which is to say that Paris, having led art as far from life as possible, into a wilderness of Pure Form, has without warning turned back to life again. Lhote, the cubist of yesterday, paints today a football match. It is well. Neither art, nor Lhote, nor yet football, loses a whit by the change. And, for us, the Eternal Still Life began to pall.

Woodstock papers, please copy.

* * * * * *

I have never understood why, with all this talk of bringing art into relation with modern life, so few artists, in a sport-ridden world, have thought to explore its possibilities in expression. The football is, after all, as typical of the XXth century as the railroad engine or the power plant and has this advantage over either that it commands an army of worshipers, little men with dollar bills in their pockets, rolls of bills which go to swell gate receipts, bills which might, with very little encouragement, go to swell an artist's slender bank balance.

I was discussing this question the other day at lunch with Rockwell Kent, then just back from Pittsburgh, where he had met A. J. Munnings, the English painter of horses, and neither of us could find any explanation for the fact that there is no single painter in America who could compete with Munnings in his own field. It is not that Munnings is a painter of extraordinary power. It were no exaggeration to say that he has no attitude whatever toward the making of the etching, picture. But he does



"Football" Modern French Painting by Andre Lhoté



"Rhythmic Movement" Bronze by Jane Poupelet

relation to art as a Verrochio statue.* Since the Renaissance the great figures in art have been too self-conscious to occupy themselves with such trivial matters and the business of catering to the great public has been left to minor men. These, being men of considerable technical ability, but no vast imagination and little sense of the dynamics of picture making, were forced to obey the demands of their masters for accuracy of detail at the expense of those other qualities for which a demand no less popular exists, action and movement. They remained thus illustrators, often nothing more than the barest of portraitists. If their subject were a horse or a dog, every one of its points had to be clearly exhibited, if a ship, all its sheets drawn in, plainly to be seen. Even in action, under sail, the same law held. The result was naturally nothing more than a description of movement, a convention between the artist and his public that certain lines stood for movement, certain others symbolized the resistance of waves, crushed under the weight of a ship's bow. Given this convention, the public was satisfied, allowing its own memory of reality to supply obvious deficiencies.

This craftsman's art, honest if uninspired, often full of little technical excellencies to endear it to the connoisseur, of perennial interest to the sport-lover, was killed by the photograph. Doubly killed. In its aristocratic reaches, the horse owner ceased to commission portraits of his famous racers and hunters, sensing that the camera would give him a record, barring color, almost as accurate. At the popular end, the engraver, who translated the oil painting into the medium of the colour print, was starved by the introduction and universal adoption of photo-engraving out of existence. The photograph has taken the place of the sporting print and will only be replaced by an art more obviously satisfying.

A popular sporting art will only be revived by a school of painters who have undergone a technical training sufficiently severe to enable them to compete with the photograph in the satisfaction of the elementary popular demand for accuracy and with sufficient knowledge of what I have called the dynamics of painting to give a sensation of action and movement as satisfying as that given by the motion picture. . . . The patrons of the academy may be satisfied with a photographic art. The great public, at once easier and harder to satisfy, will stick to its photograph until it is given a work which more nearly satisfies its conception of reality.

The first exhibition of the Société des Peintres et Sculpteurs de

(*Continued on page 71*)

*The horses of Degas are almost the only modern works for which one would dare to claim high rank both as sporting pictures and as works of art, and I understand that the connoisseur of art is at present vastly more excited about them than the connoisseur of horseflesh. But probably the descendants of the latter, a few hundred years hence, will experience the same kind of relief, on discovering them in a museum, which he himself receives now from the Colleoni statue.

know a horse, knows him inside and out, as rider and as painter, and because of that knowledge he is probably one of the richest painters in England, an A. R. A. and universally respected.

The modern artist's neglect of sport would be easier to understand if the subject were new to art, if the painting of a ball game could be regarded as in any sense a radical departure. But the exact opposite is the case. Every people, from the Greeks down, has left in art a record of its sport. The Greek sculptor immortalized the Games, the mediæval tapestry weaver the knightly tourney, the Renaissance coursing, the eighteenth century the sports of cock fighting, prize fighting, fishing, hunting, horse racing. And these records are among the perennially popular. Indeed one of the most certain ways of ensuring a work's immortality is to give therein a vivid representation of some game or sport. So long as this sport, or any descendant or relation of it continues to be pursued, so long will the picture of it be prized. Even the least suggestion, the slightest association, will suffice. How little of its immense popularity does the Colleoni statue in Venice owe to its qualities as pure sculpture, how infinitely more to the fact that Verrochio has made a horse which no sportsman can pass without experiencing a vivid desire to mount.

It can hardly be claimed that the iconography of sport contains among its more recent additions many works which bear the same



"The Fallen Fighter." Bronze by Paul Landowski

The Venetian Reclamé in New York Architecture

The Extended Waterfront of This City Makes Possible the Introduction of Venetian Effects in Many Buildings

By CLARA FARGO THOMAS

APPROACHING New York from Long Island across the Queensborough Bridge, is one of the most fantastic sights in the world, a mixture of fairyland and fact, of fancy and realism, of dreams and realities; through the maelstrom of noise, clatter and hooting horns one's eyes hungrily seek the beauty of the Metropolitan Tower and one's fancy plays with the idea of approaching it all as one would in Venice. There before us rise our Campanile—serene, beautiful and indifferent to this dreadful machinery of the Universe, which seems to congregate in New York, howling over the calm waters and grinding out the souls of our people. Beyond in the misty blue, soaring higher, ever higher, like Shelley's Skylark, are other beautiful towers, our monuments to our religion — Commercialism.

The men of genius who built these marvels have shown the way to bring peace and beauty into our lives and still live in New York; they inspire us to lay at the foot of these peaks something worthy of these glorious examples, something which would help us to reclaim our lost privileges and which would bind these Campanile to the very edge of the water, making them an integral part of the whole. To be able to push off in a boat right at one's doorstep, to float out on that smooth water, watch the lights turn our work houses all into Campanile and see the very stars rivalled by the work of our genii of the 20th Century! That seemed an intangible dream, one that is forgotten on awakening but which haunts for days after.

Searching the border line of Manhattan Island we do find a spot where our dream may become a reality, for, lo! a group of artistic and intellectual people had already discovered a bit of Old New York on the very shore of the East River, quiet and secluded, yet but a short distance from the city's activities. On Beekman Hill, east of First Avenue, where traffic ceases to annoy, we find ourselves beyond the atmosphere of busy New York and look out on the sparkling river with no boulevard or railway between us and the water. Across the river at this point is Welfare Island and it is a surprise to most of us to find that this almost despised group of city buildings situated a pleasant distance across the water, are really fine in architecture and agreeable in outline. Let us be thankful that the city fathers chose this spot for a group of necessary city institutions, for if it had not been so used we would probably now see there ugly factories and smoking chimneys. If we are thinking of Venice and it is sunset when the light illumines the otherwise grey stone, with a little flight of our imagination we are reminded as we look from a window over the river at Beekman Place, of that exquisite view from the ducal palace across the Guidecca to S. Giorgio Maggiore. To illustrate that this impression of ours is not wholly a dream, we show a sketch illustrating how this scene will appear if the river shore at the new Beekman Terrace apartments are treated in Venetian style. Another sketch of this same spot shows how readily this section would lend itself to Venetian treatment in detail and it is the realization of this possibility that has led to the development of this project in the Italian style.

It is interesting to recall that Venice, the republic which endured for more than eleven hundred years owing its wealth and strength to ships and commerce, just as does our great commercial city, became the architectural gem of the Adriatic. Ruskin, in the preface to his "Stones of Venice," wrote: "Venice should really be interesting to the men of London as affording the richest existing examples of architecture raised by a mercantile community for civil uses and domestic magnificence."

So the "Mercantile community" of New York in this greater republic of ours will go on making its city by the sea more beautiful year by year and in doing so we believe she should not forget Venice, its architecture, its magnificence, its repose, its color, its call to all those enamored of art.

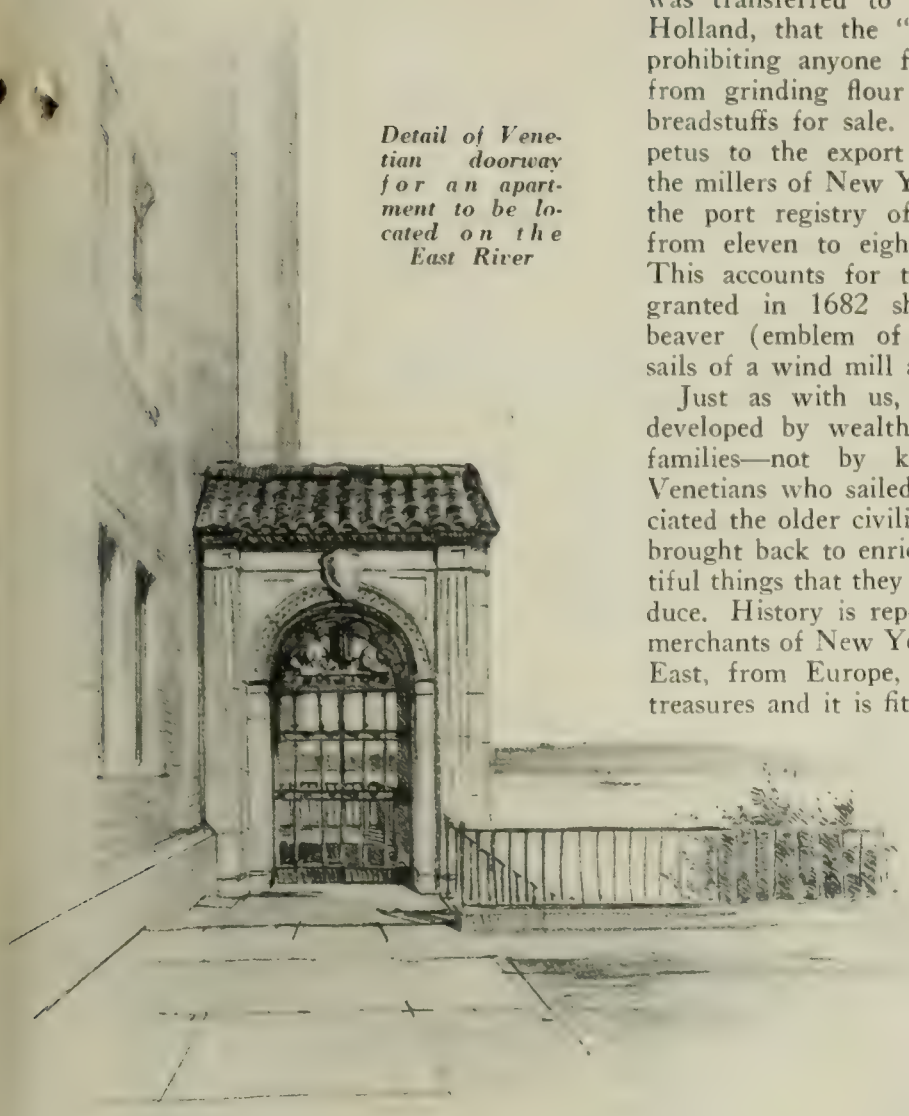
In Venice one is impressed by the variety of styles which indicate individualism, perhaps an expression of the republican spirit. Its churches, its public buildings and especially its private palaces are like a collection of gems, each with a special beauty and all so different.

This same individualism is shown in our more recent residence architecture in New York—note the variety and yet the good taste of the house facades in, for example, the Sixties between Fifth and Lexington Avenues. What a joy if the same spirit could some day become a reality on the East River in the Fifties: keeping in mind the exquisite Venetian examples, the marvels of the many centuries of Venetian architecture adapted to modern comforts. What an opportunity for the wealth of our present merchant and banker princes to beautify their city and thus give pleasure to generation after generation to follow after their own fortunes are dissipated.



Pedro & Pahlo, Architects

Looking out over the East River from a Venetian terrace which will be realized at Beekman Place, New York



Detail of Venetian doorway for an apartment to be located on the East River

There are still certain blocks on our river that are wholly isolated from the annoyances of the commercial pressure from shipping activities. Here, where the streets do not descend to the river shore and where no docks exist, one enjoys all the charm of the water with none of its disagreeable features. At night in summer especially it is a dreamland—so quiet, so remote from all the noises of the city that jar almost beyond endurance when one is exhausted by the heat. To sink back into an inviting chair by a low window open to the south—far down the broad river to where a chain of little twinkling lights tells us that the Williamsburg Bridge crosses to Brooklyn—and all the opposite shore, too, is beaded with little lights, nothing garish, all softened by the distance and the waters between. And how thankful we are to escape from the shut-in streets to this cool, breezy openness. Here we can dream of Venice and believe ourselves to be on some upper balcony of a palace on the Grand Canal. Half awakening we see two lights gliding up the surface of dark water—one green, the other red. Then the red light vanishes—no outline behind—just the mysterious green light gliding on until it is almost abreast of us—then we discern the dark outline of a small river craft for a brief moment and she is gone without a sound. Happy, restful and beautiful hours those in our darkened window high above the river where friendship responds to beauty and we feel at peace with the world.

We speak of New York as crowded and yet here in its very heart is an emptiness of architectural beauty but with nature offering an ideal setting for those who love the water, and how many there are to whom the sea and great rivers and their ships make a strong appeal. Many of us had forefathers who built ships and sailed them to the four corners of the world. How many of the great fortunes in New York derive from shipping. One reads in accounts of early New York that soon after New Netherlands was transferred to Charles II in 1674 by Holland, that the "bolting act" was passed prohibiting anyone from outside of the city from grinding flour for market or packing breadstuffs for sale. This gave such an impetus to the export trade in breadstuffs to the millers of New York that in sixteen years the port registry of sailing craft increased from eleven to eighty-five ships and sloops. This accounts for the arms of New York granted in 1682 showing along with the beaver (emblem of its early fur trading) sails of a wind mill and two flour barrels.

Just as with us, so in Venice, art was developed by wealthy individuals and great families—not by kings or royalty. The Venetians who sailed to foreign lands appreciated the older civilization of the Orient and brought back to enrich their Venice the beautiful things that they themselves could not produce. History is repeating itself. The great merchants of New York are bringing from the East, from Europe, the choicest of her art treasures and it is fitting that there should be palaces built to receive them as there were in the old days. Let not all of these palaces be on narrow streets or even Fifth or Park Avenues, but let us remember that the most beautiful buildings in the world in Venice, in Paris, London, Budapest and Vienna have water as a foreground. The charm of the waterfront is great for many of us. There we feel the pure joy of ships at anchor, ships swinging with the tide, ships bound for distant lands and ships returning laden with strange cargoes from long voyages—and then the smaller craft, sturdy tugs, clumsy barges and the little boats swiftly darting hither and thither. Does not the man of affairs in downtown New York choose his office by preference high above the noise and smell of traffic in some building overlooking the harbor or river? Does it not inspire him to larger ideas and broader judgment to view the water stretching far ahead?

We use the term "Venetian architecture" but, after all, is there any one Venetian style? If we consider St. Mark's, listen to Taine's description of it: "half Gothic, half Byzantine, rises the Basilica, under bulbous domes and tapering belfries, its arcades festooned with figures, its porches laced with light columns, its arches wainscoted with mosaics, its pavements incrusted with colored marbles and its cupolas scintillating with gold; a strange, mysterious sanctuary, a sort of Christian mosque in which cascades of light vacillate in ruddy shadows like wings of genii within the purple metallic walls of subterranean abodes. All this teems with sparks and radiance." And then by way of contrast—"a few paces off, bare and erect like a ship mast, the gigantic Campanile towers in the air and announces to distant mariners the time-honored royalty of Venice. Could we have greater opposition in styles, and yet are not both Venetian? And then the Ducal Palaces — "Never has the like architecture been seen; all here is novel: you feel yourself drawn out of the *conventional*: you realize that outside of Classic or Gothic forms, which we repeat and impose on ourselves, there is an entire world; that human invention is illimitable; that, like nature, it may break all the rules and produce a perfect work after a model opposed to that to which we are told to conform. Every habit of the eye is reversed and



Building in the Venetian style showing the facade which faces the river and a sunken garden at the river edge

we see here with surprise and delight, Oriental fancy grafting the full on the empty instead of the empty on the full. A colonnade of robust shafts bears a second and a lighter one decorated with ogives and with trefoils, while above this support, so frail, expands a massive wall of red and white marble whose courses interlace each other in designs and reflect the light. Above, a cornice of open pyramids, pinnacles, piracles and festoons intersects the sky with its borders, forming a marble vegetation bristling and blooming above the vermilion and pearly tones of the facade." We continue to quote Taine—"The curve of the Grand Canal sweeps between two ranges of palaces, which, built each apart and for itself, involuntarily combine their diversities for its embellishment. Most of them are of the Middle Ages with ogive windows capped with trefoils, and balconies trellised with foliage and rosaces, all this rich Gothic fancy blooming forth in the midst of its marble lacework, without ever subsiding into the dull or the ugly; others, of the Renaissance, display their three superposed ranges of antique columns . . . these marble palaces, this superb embroidery of columns, balconies and windows, these Gothic, Moorish and Byzantine cornices, and the universal presence of the moving and glittering water . . . supreme over all is a rich exuberant fancy, parts that glide into a whole, a diversity and contrast that terminate in harmony . . . and the lustrous, luminous, enveloping sea penetrates into and encircles Venice as if with a halo."

Sutton Place quickly became a Mecca for the *litter ati* and now is a well-established community; its quiet terraces and byways conducing to the repose of life one finds along the Chelsea embankment;—here, intriguing doorways hint at the charm of life within, there, beyond the walled gardens is sensed the riot of flowers and the faint tinkle of china; gaiety and laughter evokes the enchanting tea-time hour, that symbol of peace. Sutton Place was in the vanguard of the development and it is an extraordinary condition in the city's development that the incomparable waterfront should have been sacrificed to the exigencies of commercial life. The amazingly perpendicular development of the city for a period created arbitrary localities for living. It has now come to pass that the only possible expansion is on the fringes of this tiny island topographically unique for a great city.

Is it just a question of time when the fabulous mass of the city will be tied in by exterior boulevards that define its limits. Where charming trees will make a cool, green interval between the water and residences which will grow up in response to the public's recognition of their great opportunities afforded for ideal living quarters? The island city of the Western world flouts its power and beauty, and Venice, dreaming on the bosom of the Adriatic, may well sigh in envy for the presumption of these loftier *Campanile* whose aspirations seem to follow our commerce and rear great fingers which threaten the stars with an imperious gesture of conquest.

It is natural that we should have taken the theme of Venice as our inspiration, since in the new world we are hoping to fill new development, the promise of the once powerful Republic. Our architectural necessities are analagous, landing terraces will accent the waterfront, residences and apartments will interpret the architecture of the Adriatic along our island borders.

Any opportunity for the picturesque development of New York City should be regarded with affectionate and interested eyes, for the conformation of the island is such that in the main we are forced to be utilitarian. We have plowed down into the depths of the world and we have built as high as the skylark flies to begin its song, and still we have not room enough to adequately accommodate either business or society. And because we need so much space in New York just to live and work, we do not inevitably think of living and working in beautiful surroundings.

Curiously enough, in spite of this terrific pressure on us for space, we have neglected two opportunities for delightful living where we could gain health, where beauty would be inevitable, and through which the very quality of the city would be made more human and enjoyable. One of these lost opportunities, which, fortunately, now is being more widely appreciated, is the use of our enormous roof space on huge public buildings which really totals many acres. Here is opportunity for delightful homes, playgrounds, refreshing living, gardens, and even poultry yards. The extent to which the use of these roofs would add to the comfort and beauty of the city is, in a variety of ways, almost incalculable.

And we are only just beginning to realize what our waterfronts might mean to us in the way of extending architecture over unused and unbeautiful territory.

It goes without saying that a great deal of our waterfront space has been absorbed by shipping interests and manufacturing building. But there are still many waste spaces along the East and North Rivers that, properly treated, especially in Venetian effect, could be made to add definitely to our housing comfort and even more vastly to the beauty of the shore line of New York. Converting our river edges into gardens with opportunities for boating and bathing might bring back some of our waning prestige as a city of homes. And there are really few cities in the world that could furnish so many opportunities for outdoor life and sports as New York if we would avail ourselves of our waterfronts.



Approach to the river in Venetian style with gaudily painted gondola poles, old lanterns, lions to guard the stairway and a tea garden on the terrace

"Red Heads" : By F. W. Benson



Courtesy of W. H. Wheelock *Exhibited by Kennedy & Co.*

This masterly painting of wild life by F. W. Benson gives a sense of outdoors that is rarely achieved by any artist. Mr. Benson must have rested long and silently near this bit of water to have so thoroughly mastered these graceful birds, whether at rest, suddenly taking flight or about to alight on the water. There is a rich knowledge of wild life and a fine ability to express it in this painting

The Magic Touch in Drama—and Rainy Days!

A Recipe for Tracing Ecstasy in Your Own Life

By BENJAMIN DE CASSERES

THE rarest thing on our stage is magic. But it also is one of the rarest things in literature, painting, sculpture, motion pictures, architecture, and even in the magical art itself—music.

Magic is rare in the arts because it is subtle, tenuous, diaphanous. It is more atmosphere than thing. It is a kind of glamour that a word, a scene, a situation, an act, an arrangement of flowers in a vase, a single note in music may waken without we knowing how or why.

Magic is the sorcery of the irreal. It is conjuration. It is the Mood of Enchantment. It is the feeling of hallucinating wonder. It is to be lifted by Shelley's Witch of Atlas out of bones and brain and skin and transported to an æsthetic fourth dimension.

There is magic in the essays of Huneker, but none in Sherman. There is magic in the music of Debussy, but none at all in Richard Strauss. There is magic in the work of Rodin, but none at all in Saint-Gaudens. There is magic in St. Patrick's Cathedral, but none at all in the Public Library. There is magic in the word "apostolic," but none at all in "citizen." There is magic in "The Thief of Bagdad," but none at all in "Dorothy Vernon of Haddon Hall."

And so on and on to John Barrymore, whose acting is a form of magic, and Ben-Ami, who has no magic at all. Pavlowa has a magic for me that I cannot feel in any other female dancer. Mordkin had it.

Again, what is magic? I squirm and squirm around for a definition. Of course, if I ever hit upon a final definition of that word, magic would vanish from my world. That we live in an unreal, magical world is a pre-natal certainty with me. It is, I know, the most heretical of doctrines in America today. But Americans have a magic of their own—the dollar. Not Prospero, but Mammon shall set you free. And who shall say? It was Don Marquis who said, "Money is a spiritual thing." Yes, money has magic.

Æsthetic magic and ecstasy are closely allied. And rarely, rarely comest thou on our stage and in our books, twin spirits of delight —Magic and Ecstasy. Inspiration seems defunct. Realism and pseudo-magic ("The Dover Road" stuff, for instance; in fact, all the A. A. Milne stuff) rule the roost.

To find out whether you have the magic sense, I prescribe a very simple test. How does the moon affect you? Do you feel awe, ecstasy, a tremendous dilatation of cosmical emotion on looking at it? Or is it just the moon, so many miles from the earth, and all the other Garrett P. Serviss stuff? Is the moon a fact or a life-mood of ecstasy, magic? If you are moon-mad all your life, star-mad, sun-mad, a space-ecstatic, you have the magic that is in Shakespeare, Hugo, Rostand, D'Annunzio, Cabell, Barrie, Chesterton, Pirandello and Dunsany.

For instance (for heaven's sake, don't think I'm didactic or that I am trying to pull Docs. Sherman, Crane and Paul Elmer More on you. No! I'm just trying to entertain you and myself—I'll get around to the drama presently)—for instance, while writing this it is raining, raining, raining—been raining for two days. So I feel like switching for a moment from the magic in drama to the magic in rain. It is time for fairy stories, grotesque imaginings, Rabelaisian high jinks, stormy fanfares of laughter and guffaws at Creation itself—all executed by the orchestra of the Imagination in the Auditorium of the Skull. Let us invoke the magic of Keats, Spenser, Rabelais, Shakespeare, Cabell and Barrie.

There is an unreality, a wondrous quality of sweet forlorness, about dark, dainty days that lure out of the psychic recesses of the brain all that is esoteric, venturesome, elfish, witch-hearted, antique, stuffed with myth and dream—(There! I have my definition of "magic"!).

The Realists, the psychological surgeons, the Problem Gorgons of drama and literature go hang on rainy days! The rain brings out rich, rare colors in the soul, releases exotic perfumes and drives us toward the radiance of trans-earthly adventures.

There is an elusive stowaway in the hull of the planet—a fairy-witch; maybe Shelley's Witch of Atlas, or Keats' Endymion, or Titania herself.

Patter! Patter! Patter! Hear it on the tin roof! Sweeter than the voices of little children a-Maying is that rain that has the mesmeric power of flinging us back into the Wonder-Day, with its runes—and ruins—of memory and the white light of poetic rapture. Page me "Kit" Marlowe, Cervantes and Cyrano de Bergerac!

Atmospheric *diablerie!* Glamour of rain! Necromancy of sheeted waterfalls against the window panes! Ho! Titania! Ho! Bottom! Ho! Pantagruel! Ho! Endymion and Lady Una! Ho! Falstaff and Jurgen and Don Quixote! Come to the wake over the corpse of the Real here in this magic wine-cellar of the spirit! Bring old Toby Beech with you and his dam, the fair Dulcinea! We are of moonlight and rainlight.

The rainy stars, like monstrous fleets, lie bottled up in the ports of our brain. Weigh anchor for a rout in cloudland, in rainland! We are the drunken crews of the planet ships of space. Rain is the weather for sailors! Fairies, knights, tosspots and sweaty wenches, away into the Realms of Rain!

But back to my job!

I hold that the magician par excellence of the living stage is Lord Dunsany—he of the marvelous sinister gods, chimerical cities that hang from the ends of the earth and of kings and camel drivers destined for curious dooms.

In his plays and in his books he gives to us the very flower of the Irish imagination. Upon our skulls he sits like Puck and plays strange pranks.

"Civilization" and its "problems" he sends to the right-about. He is concerned with the gods and fairies, with marvelous mountains beyond which lie Tek and Babbulkund and where the sword of Welleran can be seen flashing in the night.

He smiles ironically at life and puts strange speeches into the mouths of thieves and Irishmen on their way to Heaven.

He rolls his Olympus to our door. He fabricates a fantastic fourth dimension before our eyes with a few strokes of his pen.

His pages are strewn with beautiful epigrams that, like golden flies, beat their yellow wings on the window-panes of our brains.

We need dramatic magicians like Lord Dunsany in this country. We are o'erweighed with seriousness and moral amendments.

On the Horebs of humorous fantasy many magicians await the hour of their descent, their arms holding a serener Decalogue of life than we have known. Lord Dunsany is a veritable gift of the gods to humanity.

"The Tavern" jumps to me as something magical in the way of drama. If you recall "The Tavern" (if you do not, it was not magical to you), you will remember that it centred around the sudden appearance of a psychic madman (played memorably by Arnold Daly) in a lonely inn. It was grotesque, magic melodrama, which meant anything you wished to read into it. It was Pirandello Americanized—but we did not know it at the time of its presentation.

The early plays of Maeterlinck are to me stark magic. They read better than they play. Of his late plays, "The Blue-Bird" alone possesses for me the authentic magic touch.

James Huneker, who was the foe of all forms of sentimentality, wondered why he went back to see Barrie's plays, often against his will.

"Something tugs at me, something gets me in Sentimental Jimmie's stuff—and I just don't know what it is," he said to me.

"Magic, James, magic," I replied as we both lifted another "hot dog" from the dish.

Barrie is a magician of the stage—authentic, born to the wand. That he alone is authentic of his school is proved by such pathetic imitators as Milne and others. "The Admirable Crichton" is magic with a tremendous psychological wallop buried in it. That "Peter Pan" is immortal magic every child knows.

No man is better than Barrie in deftly piecing together the real and the irreal, the matter-of-fact world and the supra-subtle world. The seams of union are obliterated. Barrie has perfectly realized in his art that tendency that each thing has of imperceptibly disappearing in its opposite.

His "Mary Rose" produced a profound impression on me. I do not care a rap what he meant by it. I simply know it touched me with the chrism of an unearthly and rapturous magic. It remains in my consciousness, with Strindberg's "Dream-play," as a perfect feat of dramatic magic and emotional levitation. Strindberg's play is the most extraordinary thing of its kind ever done. It is a masterpiece of hallucination based on reality.

Once in a while we have the privilege of seeing something on the stage by that great Irish magician, William Butler Yeats. He hails from Prospero. He is magic incarnate.

George Bernard Shaw, the wittiest man of the age—one of the wittiest of any age—has no magic for me. There is no magic in his "Joan." He mistreated the whole theme. It must be done magically. It is the great Magic-Fact of all time. Dig it out with your Freud-scoops if you will. You merely analyze but explain nothing.

There is no magic in Shaw because he is not a poet—although "Androcles and the Lion" comes near going over the border into the land of necromancy.

Sutton Vane's "Outward Bound," one of the most unusual and entertaining plays of the season, has not an ounce of magic in it. He handled a magical subject flatly, smugly. Barrie, Strindberg or Chesterton should have

(*Continued on page 71*)

Miss Lorraine Manville



Photograph by Alfred Cheney Johnston

Miss Manville is one of the most enchanting of the very young actresses who are starring this season in important Broadway plays. She has been playing successfully the title role in "Plain Jane." Miss Manville is the daughter of T. F. Manville of New York



Tapestry for an Empire couch designed by Miss Hobdy and executed by Mrs. Childs

Tapestry Embroidery the Vogue

Men Rival Women in Their Enthusiasm to Revive This Antique Craft

By WINIFRED WILLSON

HADS, like the history they help to form, have a habit of repeating themselves, and the scorn of one generation is apt to be the delight of the next. The art of tapestry embroidery furnishes an interesting case in point.

An art known in Egypt some three hundred years before Christ, needle-point has been practiced down through the centuries, first in this country, then in that; sometimes, as in the Victorian era, falling into the snares of over elaboration and bad taste; sometimes, as in the Elizabethan, achieving real distinction as an expression of the life and art of the period.

Not the least claim to pre-eminence in the present generation is its appreciation of the possibilities of this fascinating craft.

The modern craze for antique furniture, augmented by the release of lovely old pieces by after-war poverty abroad, has played an important part in stimulating a revival of interest. Undoubtedly few of the modern embroideries and decorative fabrics harmonize so perfectly with certain types of old furniture as do these soft-toned tapestry embroideries. Used for upholstery, for fire screens, wall panels, bell pulls—even for dress accessories — needle-point has a richness and refinement, an unmistakable air of breeding that is supreme in its way.



Needle-point cover for a low stool. Designed by Mrs. Charles Platt, 3rd

It was perhaps inevitable that ladies of leisure should once more become interested; should spend their time pouring over quaint patterns and discussing the merits of English wool or Australian; should don horn-rimmed spectacles to perform wonders in Gobelin stitch or petit-point. Once more, needle-point is the rage!

Interesting as an expression of this growing enthusiasm was a recent exhibition of



Clipper ship copied from old painting, cleverly executed in needle-point by Mrs. Darragh Park



Conventionalized flowers in transparent glass designed by Mrs. Charles Platt, 3rd, and executed by Mrs. Joseph P. Sims



This piece of needle-point is done in silk with a yellow background designed and executed by Mrs. Charles Platt, 3rd

modern needle-point at the Cosmopolitan Club in New York City—the first of its kind to be held in the United States.

Many different types of work were exhibited—among them pieces of which even an Elizabethan court lady might be envious. Tudor wall panels were displayed, with quaint animals and turreted castles, and butterflies as large as a man's head; pillows in Florentine needlework, the Italian variation of needle-point; fire screens of excellent design; Chinois chair seats; bell pulls and valances—everything of interest to a connoisseur in needlework.

Historically, one of the most arresting pieces was a fire screen by Mrs. Darragh Park, decorated with a replica of Hendrik Hudson's famous ship, the *Half Moon*. The ship motif in needle-point is distinctly American. In Colonial days the clipper ship was a favorite subject, the idea originating in Cohasset and Salem, where the wives and daughters of skippers perpetuated with their needles these early aristocrats of the sea. The carivals of Columbus were also popular, and Indians were often pictured, especially in Virginia, bartering or making treaties with the Colonists.

The prize piece, considered by the jury to be best as regards design, was a small panel, suitable for a fire screen, designed by Mrs. Charles Platt, 3rd, of Philadelphia, and well executed by Mrs. Frazer Harris. It represents a jar of old-fashioned flowers, set in a niche against an effective dark background.

An interesting example of design admirably adapted to its purpose was



An oblong Colonial stool with needle-point top. Designed by Mrs. Charles Platt, 3rd, and executed by Mrs. George Wharton Pepper

the cover of a small Empire sofa—once the property of Empress Eugénie, designed by Miss Anne Hobdy, a specialist in needle-point, and executed by Eleanor Stuart Childs.

To Mrs. Childs, by the way, belongs credit for this interesting exhibition. It was she who made the arrangements, assisted by a jury composed of Miss Hobdy, Mrs. Harry Markoe, and Mrs. Benjamin Franklin Pepper.

Among those who exhibited their handiwork were Mrs. Stephen Olin, Mrs. Benjamin Franklin Pepper, Mrs. F. Leonard Kellog, Mrs. John Ricker, Mrs. W. C. Taylor, Mrs. Edwin Warner, Mrs. William Neilson Edwards, Mrs. Reginald de Koven and Mrs. Charlie Van Rensselaer. Mrs. J. Pierpont Morgan, Jr., is another enthusiastic worker.

Not only women,



A needle-point fire screen designed and executed by Miss Anne Hobdy

(At the right) Reproduction of needle-point tapestry 15th Century Gothic



Tapestry of classic form designed by Mrs. Charles Platt, 3rd, and executed by Mrs. Frazer Harris

however, have become fascinated by this absorbing art. In England men, too, are doing it with surprising success. Embroidery work by disabled soldiers, members of the peerage, and at least one actor, was featured in a charity exhibition of embroideries and decorative art opened recently in London by Lady Patricia Ramsay—the "Princess Pat" who was so popular in Canada and the United States. Viscount Ennismore, Lord Gainford, Lord Carmichail, the Honorable John Fortesque, who is librarian at Windsor Castle, and Ernest Thesiger, a well-known actor, were among those showing embroideries done by their own hands. The Honorable John Fortesque is a specialist in Hungary point, while Viscount Ennismore, who served with distinction in the South African and World War, is famous for his skill in petit-point!

(Continued on page 61)



Courtesy of Arthur H. Lee & Sons, Inc.



The Palace of Industry and Engineering—The most colossal concrete building in the world

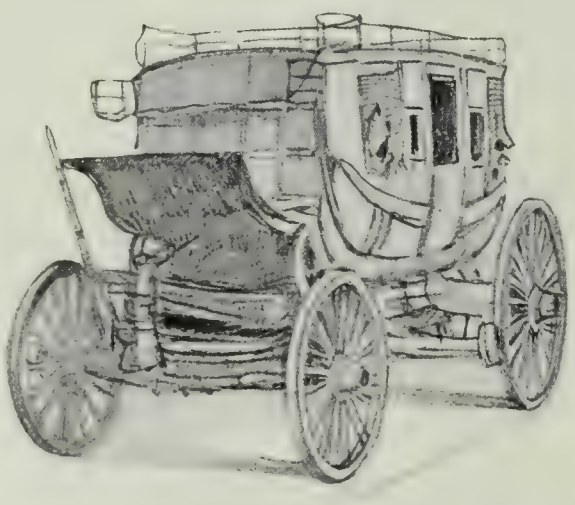
Architecture and Art at Wembley

The Great British Empire Exhibition Which All the World Is Flocking to See

By CHARLES HENRY MELTZER

THE late Lord Strathcona had an Imperial thought when he conceived the British Empire Exhibition. For years Great Britain had been slipping back in art—most forms of art, in trade and industry. But on the European Continent, and in France especially, (till the World War came to check all normal activities) art flourished; while in the United States, in Belgium, Holland, Italy and above all in Germany, the old leadership of Great Britain in industry, in shipping and in some branches of industrial art, had been more than challenged.

It was to re-assert and revive her Imperial might; to show the world how much she had achieved, despite many set-backs, to tighten links between scattered portions of a gigantic Empire; and, if possible, to prevent them from snapping, that Lord Strathcona, eleven years ago, projected an Imperial Exhibition. He knew, before the war, that Great Britain could no longer live and thrive without drawing together the fast-weakening bonds between the Motherland and her Dominions, colonies and settlements; to maintain the place which she still held among the nations, she would have to renew her youth, re-fashion her relations with what were once her dependencies and quicken her activities in art, in trade, in science, in applied art and in industry.



The old Kimberly coach shown at the Exhibition

Few better ways of attaining these great ends could have been hit on than the organization of something like what has been



The Burmese pavilion representing architecture in Burma about two hundred years ago

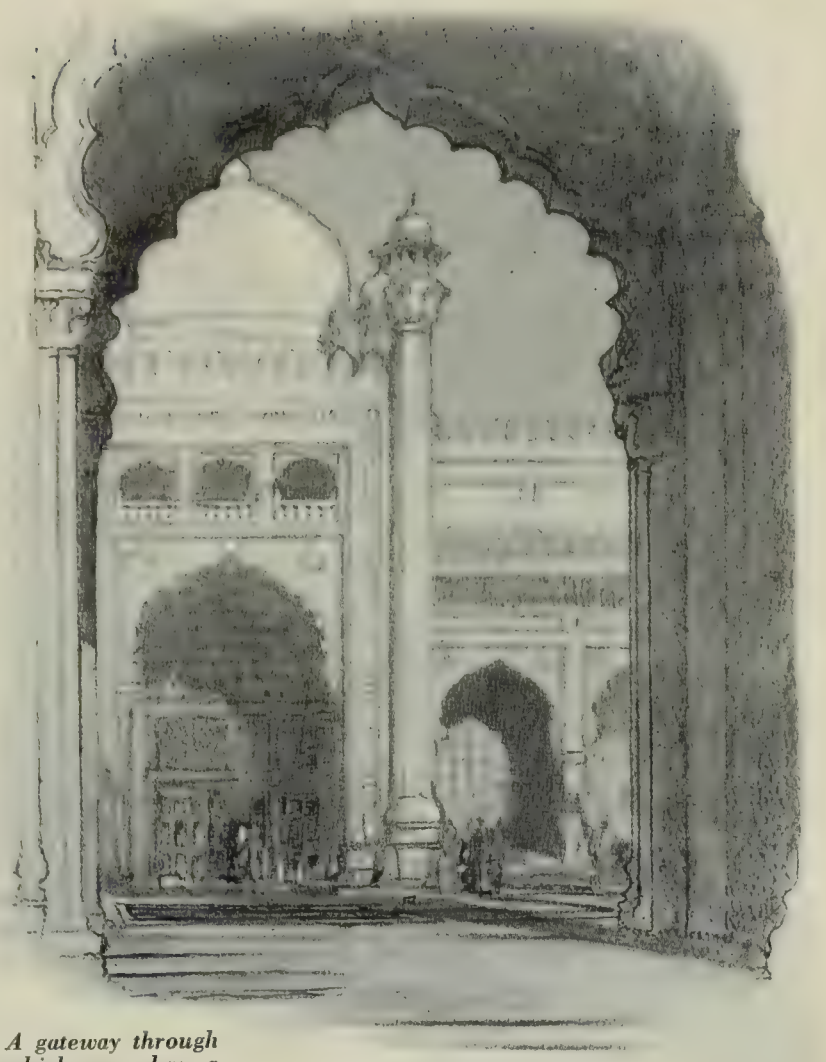
attempted at Wembley. The exhibition which is now drawing crowds to a remote suburb of the British capital was designed to restore faith in British genius, to increase the loyalty of the British commonwealth beyond the seas, to stimulate the invention and ambition of the whole Empire to higher, bolder and more splendid efforts.

"Come here," said those responsible for the execution of the plans devised for Wembley. "See with your own eyes what we have done and still should do. Consider the incalculable resources of our common heritage, and then ask ourselves if you would gain or lose by sailing adrift from one another. We have accomplished this, and we have failed in that. We are ringed around by rivals. Shall we be All Red on the map in future ages? Or shall we be green and blue and red and white and yellow?" So much for theory, and now for facts.

Has Wembley really done what Lord Strathcona projected?

Well, after several visits to the Exhibition, I rather hesitate to reply in the affirmative. One will find much to admire in spots at Wembley. But one will also be impressed by a want of system and coherency, and absence of unity, of clearness and concentration. Each commonwealth and colony represented in the Exhibition has its own special character, vaguely and in some instances kin to that of the Motherland. To make the far-flung members of the Imperial community a family of nations in more than name, though, they will need re-welding more closely than at Wembley. The Exhibition reflects faithfully what is both the strength and the vulnerable quality of the British Empire — its love of freedom in the shape of individualism. The Roman Empire had more consistency, though, as we are taught by history, it allowed its outlying parts much laxity. And when at last it became unwieldy, it went to pieces. I wonder whether the carelessness evident in the attempt to realize a tremendous plan is due to a wish to give each fragment of the Empire self-expression or—to a lack of central force and order.

The French, I feel quite sure, would have paid more attention than the British organizers of the show. They would have had more respect for symmetry in the arrangement of the buildings, and a much keener sense of fitness, beauty and proportion. The countless structures in the grounds of Wembley Park (some of them extremely picturesque) seem to have been dumped down at the caprice of the exhibitors. As the French would say, some "howl at being together." In the past World's Fairs of Paris and Chicago, one could perceive a scheme which in itself was beautiful. At Wembley all is rather slovenly, and, to put it mildly, bewildering. Two Oriental structures, for example, are divided most incongruously by a suggestion of an English bridge, flanked each end by pointed turrets. The newspapers (which are shockingly inaccurate in their descriptions of the show) glibly refer to this as a reproduction of Old London Bridge.



A gateway through which one has a glimpse of the East India building—gorgeous color and typical architecture

The main buildings, the huge Stadium (seating 135,000), the Palaces of Engineering and Industry, the Palace of Art, and the structures which house the exhibits, of India, Burma, Malaya, West Africa, East Africa, South Africa, Canada, Australia and New Zealand, seem to have been grouped haphazardly. The Amusement Park (so-called) is tame and tawdry by comparison with some of the old Midways, and, as an attraction, not in the same class as "Coney" or even Luna Park. The Palaces of Industry and Engineering may be the most gigantic concrete buildings in existence. They are many times as extensive as Trafalgar Square. But they strike one as too low in proportion to their area, and they have certainly no claims to beauty. As for the Canadian pavilion, while its simplicity is, I admit, quite inoffensive, it suggests nothing Canadian. As for the Stadium, it is vast but ugly.



A building modeled from a typical house of the wine country in South Africa

Architecturally there is little to inspire or satisfy one if I except its pagodas—a marvel in wrought wood, plaster and metal; the Indian Palace with its white minarets, its dome and galleries, recalling the style of many Moslem masterpieces; but not, as the London newspapers have told us, a replica of the exquisite Taj Mahal. The Burmese pagodas are truly enchanting to the eye, and in a less complex way, so are the minarets and the courtyards of the Indian and Malayan sections.

At times, as for example during the recent performance of a pageant devoted to the history of the town of Bristol, the inherent ugliness of the Stadium has been redeemed by the blaze of color in the arena. Yet how the old Romans would have scoffed at that drab modern oval as they contrasted it with the impressive strength and massiveness of the Coliseum or with the amphitheatres they have bequeathed to us at Nimes, at Pola, and Verona. The Bowl at Yale, when blue and crimson meet is quite as imposing as, though a good deal smaller than, the Wembley Stadium; and the Greek theatre at Berkeley, with with its wonderful hillside setting, is infinitely more fascinating.



Jasper Lodge, typical architecture from the National Park in California shown at the Exhibition

The effect at Wembley, too, is marred by the shabby approaches to the show and by a general lack of finish in the grounds. The broad avenues, six weeks after the opening of the Exhibition, look neglected. To much dreary waste, too little verdure to relieve the monotony of the long walks, no water where most needed, for the reflection of the fantastic pavilions of the East and South. At night, when lighted up with lanterns, much of the sadness which depresses one disappears.

(*Continued on page 64*)



Terminal fountain and bird bath in the brick and terra-cotta wall of the vegetable garden. Stone urns of fruit and flowers have been appropriately used as the wall ornamentation against a background of graceful willows.

The Ornamental Use of Water

Garden Beauty Achieved Through Pools and Fountains in the New England Estate of Chauncey D. Parker, Esq.

By ELIZABETH LOUNSBERY

COMPRISING some hundred acres of rolling meadows and woodland, this beautiful estate on Cape Cod offers an unique interest in its adaptation of natural beauty to a formal setting.

The low rambling grey shingled house, consistently conforming to the land's formation, stands against a background of pine woods, on the west, with the color note of green reflected in the window trim, awnings and flower boxes. On the east, a series of terraces, gently sloping to the sea, have been devoted to formal flower gardens.

Here, the garden architect, Mr. Howard, has taken advantage of the varying land levels to utilize, many times, the supply of water from a spring on the upper terrace, in the decorative treatments throughout the gardens. In this manner, the natural overflow has been confined to economic uses, before it reaches its outlet in the sea and been made to serve as an added touch of beauty to the landscape.

The treatment of the terraces, descending from the house, is somewhat diversified —the upper terrace being devoted to well-kept lawns, from which a double curved stone stairway, with its wrought iron hand-rail, strongly Spanish in feeling, leads down to the second terrace and ends at the border of a tranquil pool, just below the terrace wall.

Natural in treatment rather than architectural, the pool has been appropriately bordered with field stones, in the crevices of which wild flowers nestle and, with the trailing vines, against the terrace wall, relieve the austerity of the stone. Deeper greens are accented in groups of evergreens, and at the foot of each stairway, and in the wall above the pool, Mr. Howard has introduced the old motif of double dolphins with twisted tails. Cut out of stone and applied to a large split-faced rock, embedded in the wall, the dolphin fountain drips a tiny stream of water into a shallow stone basin or bird bath, that overflows into the pool. While but eighteen inches deep the water over the sandy bottom reflects a rich emerald green coloring of unusual translucent beauty.

Passing down the terrace path one walks between formal beds of standard heliotrope to another shallow pool in the center of the terrace, in the midst of which, upon a miniature island, stands a sun dial. Stone benches have been placed about this central point of interest and here one may sit and enjoy an uninterrupted view of the sea, with Hyannis Point, in the distance.

From the heliotrope terrace one descends to the third terrace, containing the thirty foot swimming pool. Lined with iridescent turquoise blue tiles, irregularly laid, along the sides, in the manner of a mosiac rather than mechanically set, the reflection of the sky is thus intensified and the surface of the pool made a veritable mirror for the sky and clouds.

The end of the terrace, toward the sea, curved to correspond with the shore line, has been bordered by a four foot arbor-vitae hedge, with great thirty-five foot arbor-vitae trees that stand like sentinels beside the gate, leading from the terrace down to the water. Around the sides of the terrace the hedge has been cut in festoon shape with tall column arbor-vitae bushes at regular intervals, and banked with glowing beds of larkspur, delphinium and phlox.

At the south of the terraces is the vegetable garden. In order to admit of an unobstructed view, here, of the willow-bordered lagoon, nearby, the brick wall surrounding the garden, which is high on the land side has been built low on the water side, with an ornamental gate, leading to the boat-landing on the lagoon.

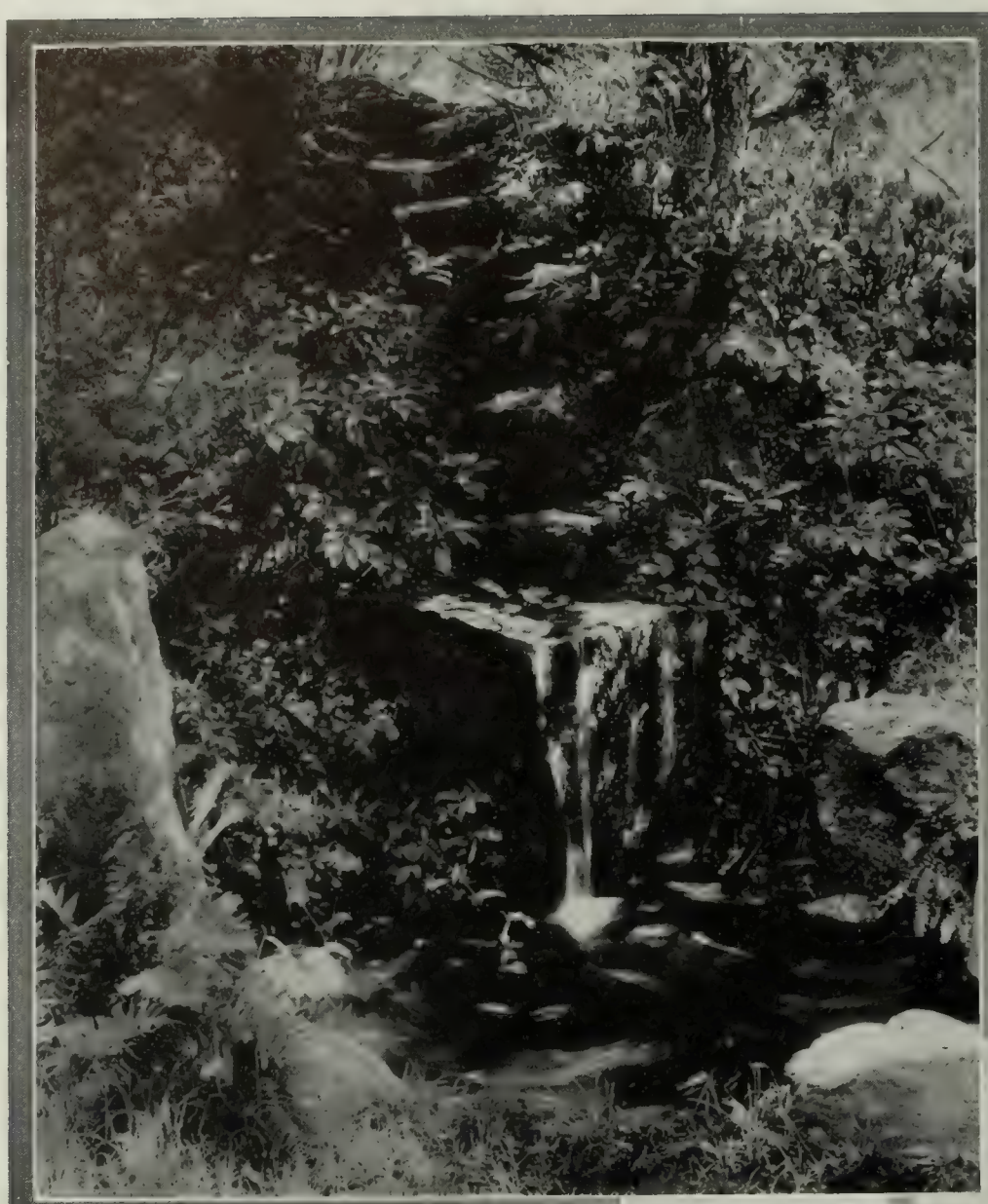
To make the garden even more picturesque, Mr. Howard has placed an old Venetian well curb, converted into a bird bath, near the gateway, from which the grassy paths radiate among the vegetable beds. Walled peach, cherry, pear and plum trees are to be found at the northern side of the garden against the brick enclosure.

Of the many interesting features, however, of this estate, the secret garden has perhaps the strongest appeal. This is approached by a woodland walk, leading from the house, bordered by wild flowers and overhanging boughs. As the path reaches the lagoon, a great cedar rises to challenge the intruder, but, if one will continue, by lifting the branches of some saplings, beyond, a flight of stone steps, half hidden in moss and ferns, will be disclosed, that curves down beside a trickling waterfall, to a natural dell, hidden



Francis Howard, Garden Architect

Water gate leading from the vegetable garden to the lagoon. Built of tapestry brick with variegated tile panels and brilliantly painted supports for the roof. The old Venetian well curb, nearby, has been converted into a bird bath



Cascade in secret garden that is reached by hidden pathways. Although constructed by Mr. Howard by embedding great boulders in a sand bank, there is no evidence of artificiality. The waterfall is regulated by a valve concealed at the top of the bank

under a sloping bank, which nature has surrounded by beautiful trees.

A stretch of velvety grass serves as a carpet for a stone bench and table, here, where tea is served amid these tree-grown slopes, planted with ferns and wild flowers to further enhance the beauty of the natural growth.

Nor does the touch of man end there. Even the cascade that tumbles down over moss-grown stones, amid the ferns and over-hanging bushes, along its side, was constructed by embedding great boulders in cement, in a sand bank, then covering them with loam. At the bottom, a sand-lined pool, bordered with field stones was formed to retain the border and, here and there, along the bank, azalias, rhododendrons and masses of wild flowers were planted to perfect the setting.

The stream, obtained by piping water from the main supply, is regulated by a valve turned on and off at will, at the upper entrance to the garden, yet no suggestion of artificiality is evident, as can be seen in the illustration.

To leave the secret garden one must follow a winding path of stepping stones flanked with iris, through two evergreens that interlock. This leads out to the lagoon and, like the path leading down to the garden, must be known to be discovered in a thick undergrowth that conceals this idyllic spot.

It is interesting to note that we are at last beginning to realize in America that water is essential to the decorative perfection of our country homes. From the Persians, the great experts in the treatment of water in tranquil pools and in moving bodies of water we have learned its value, and from the Moors we have grown to appreciate the beauty of the fountain.

Until recent years, we have been too busy with manufacturing and mechanical ideals, here in America, to study, to any extent, the natural beauty about us. But, as our interest has grown in country life and in beautifying our gardens, an appreciation of water as an essential to perfection has developed and we have turned to the Old World gardens for inspiration.

The beautiful Vale of Cashmere with its limpid canals and lovely water gardens has been a guide to aid our landscape architects to the best expression of garden-making. Of this type of treatment "Taj Mahal" stands as the most famous existing example, amid its radiating flower-beds and tranquil canals.

The gardens of Persia, as well, offer unique interest in their canalization, with their beautiful kiosks of inlaid marbles, rising at the intersecting points of the waterways.

In Spain, we turn to the fountains and pools of Alhambra for the perfection of water treatment and to the gardens developed throughout the country by the Moors, during their occupation from the tenth to the fourteenth century. Water with them was held sacred.

France, also, denotes the necessity of water as the supreme touch of beauty in the gardens of her great palaces, as in the fountains at Versailles. Here, the mechanical manipulation of water, rather than the quiet, natural flowing stream has been perfected and is treated more as a feature of display than as a perpetual adjunct to the garden landscape.

The Japanese treatment of water in its gardens is less conventional in design and is made to conform to winding paths throughout the miniature garden settings. Diminutive bridges spanning from one tiny island to another narrow winding shallow streams, are dominant features of Japanese garden treatment. The water, confined within its iris-bordered banks broadens only here and there into shallow pools filled with lily pods. As applied to occidental garden settings, however, water treatment of this character, while assuming an amusing and more intimate aspect, lacks the impressive dignity of the tranquil pool or the grace of the fountain. It is seldom seen in American gardens.



Dolphin fountain on the wall of the heliotrope terrace. The stone steps correspond to those on the left of the fountain. Although the water in the pool is shallow it reflects an unusually deep emerald green coloring



The figure which won the Award of the Paris Prize, by David K. Rubins

Winning the Paris Prize

The First Sculpture Award of the Beaux Arts Institute of Design

ning of the Paris Prize in Sculpture, awarded for the first time by the Beaux Arts Institute of Design, to a student not more than thirty years old, for one year's work.

The prize, consisting of twelve hundred dollars, not only finances the winner for a year at the famous École des Beaux Arts in Paris, but also admits him without examination to that great institution. And night after night a group of earnest young men work at the New York atelier of the Beaux Arts Institute of Design to win this prize, an award by a jury of the most eminent archi-



The First Award in Decorative Work, a Renaissance Door Knocker, modelled by Bruno Piccirilli



The "First Medal" award in the Concours for the Paris Prize in sculpture by Robert L. Huntington

ACCORDING to legend, "Art Is Long and Time Is Fleeting," and according to all the stories in fact and fiction which concern themselves with struggling artists, nothing is stressed more than the struggle.

Legend and story, however, are not infrequently upset by actual happenings — and in this lies some part of the story of the win-

tects and sculptors in the United States

This year the prize was won by David K. Rubins, of New York City, a young man of twenty-one, who had spent fifteen months of study at the Institute atelier under Edward Field Sanford. His previous training consisted of the architecture course at Dartmouth

(*Continued on page 68*)



The jury which awarded the prizes in sculpture at the Beaux Arts Institute of Design, June 24, 1924. From left to right, standing; Adolph A. Weinman, Edward McCartan, Mario Korbel, Eltinge F. Warner, publisher of Arts & Decoration, Leo Lentelli, Whitney Warren, Director of the Institute, Charles G. Peters, Edward Field Sanford, Jr., Director, Department of Sculpture, Max H. Keck, Lee O. Lawrie, James E. Fraser, Edmond T. Quinn, John Gregory, Fred B. Clarke, Executive Secretary, Raymond M. Hood, Attilio Piccirilli, Frederick MacMonnies, Matlack Price. Sitting: Henry R. Sedgwick, Harvey W. Corbett, Joseph H. Freedlander, Ulric H. Ellerhusen, Henry R. Rittenberg, Donn Barber, C. Paul Jennewein, Henry Hering

Contemporary Reminiscences

Joseph Hergesheimer, a Writer Who Can Converse; and Sherwood Anderson, a Writer Who Can Spin Yarns

By BURTON RASCOE

JOSEPH HERGESHEIMER is that rarity among writers, a thoroughly accomplished conversationalist. That is a special distinction which must be elucidated. Hazlitt in a celebrated essay has pointed out that, though a writer is bound to write, well or ill, wisely or foolishly, because it is his trade, he is not bound to talk any better or any worse than other people; for writing is one accomplishment and talking is quite another, and they are no more related than singing and dancing, or fencing and riding.

One may be marvelously articulate on paper without being able to communicate ideas in speech at all. One may compose brilliant and apparently spontaneous sentences in the secluded leisure of a library and yet be completely dumb in a drawing room or across a luncheon table. Some writers I have known, some of the very best of them, are so shy and uncommunicative or so unpracticed in conversation, that it is exasperatingly difficult to draw a word out of them even though you try your best for hours to do so. John Galsworthy, for instance, composes dialogue not only for his plays, but for his novels, which is wise or clever, tender or brilliant, according to the characters whose traits are revealed by the dialogue. Galsworthy himself is not as proficient in repartee as the least loquacious of his imaginary people. When Mrs. Galsworthy is with him she interprets his mind for him, very much as parents often answer to questions directed toward their children without waiting for the children to go through the difficult process of formulating answers for themselves. Arnold Bennett is an eager and attentive listener, but he talks rather badly, partly because he has an impediment in his speech. Van Wyck Brooks is hedged in by all of the repressions and inhibitions which he ascribes to Mark Twain and Henry James as writers who did not fully realize their exceptional capabilities because of these repressions and inhibitions. To talk with Brooks requires the utmost patience and tact.

I cite these few examples among many because some people are not aware of the distinction between writing and talking—two methods of expression which employ different physical media and which require separate techniques—and they are frequently disappointed when they meet a writer. They expect him to be as witty of speech as he is in his books and they are disillusioned to find that the corner butcher has more sparkle and an easier flow of amusing comment. And so finding the writer inarticulate in speech they do him the injustice of revising their judgment of his abilities downward and by disparaging his gifts, when speaking of him to others, by bringing forth in irrelevant evidence some banal examples of his conversational remarks.

Some other writers are excellent and entertaining monologists. They are delightful company so long as they can talk uninterruptedly and can dominate the conversation. But once you break into their monologue or series of monologues, they are at a loss; they can't even answer a simple question; they are impervious to comment and oblivious to what is going on about them; if they pause, it is not to listen to what others are saying, but to await their cue of silence, like an actor, to start in again where they left off. This is not rudeness or egotism; it is simply that they have a better capacity for communicating their own ideas vocally than they have for listening to the ideas of others. Not infrequently they rehearse their monologues like an orator and study the details of their gestures like a mime. Like a confirmed anecdotalist they will sometimes forget that you have heard them on a certain subject before, and you will be surprised to find yourself listening to what seemed at first to be an impromptu discourse but which turns out to be, word for word, gesture for gesture, a speech you have already been entertained by.

A good conversationalist is one who has a gift for listening as well as speaking. He acts as a stimulant to one's own intellectual processes; he brings the conversation to a high level of wit or ideas of general interest, sets the tone of the conversation, and maintains it on that level by his ability to concentrate his attention upon the subject at hand and not only to contribute his experience and reflections upon the subject but to cause his auditors to do so. Joseph Hergesheimer is a conversationalist of that kind. He knows how to draw his listeners out; he knows how to "feed" another, as one stage comedian "feeds" the other, so that the other cannot fail to be at his conversational best.

With Hergesheimer this conversational ability has been developed, I believe, by conscientious self-discipline and training. When I first knew him he was of the monologist type and not always a good one, because he was as likely as not to begin thinking aloud about something which was of special interest to him, but which was either unfamiliar or old stuff to others. If he were writing a novel, he would recite passages from it without acquainting you with the context and so leave you a little bewildered, much as a preacher might who should break off suddenly in the midst of a sermon and begin whistling absent-mindedly. Or else, as on one occasion I recall, if he had just been reading about platonic love for the first time, he would begin to discant what he had learned, not so much with the idea of familiarizing his listeners with platonic love as with using that means to impress upon his own memory what he had just learned. He talked about himself, his work, his plans, with gusto, and with a touch of amusing vanity and conceit, never irritatingly, but like an unsophisticated, very ambitious, very self-conscious youngster. He was naïve in his self-centeredness, and so bland about it, so far from being dogmatic, ill-mannered or over-assertive, that one took him into one's heart.

During the six years which elapsed between the publication of "Linda Condon" and his article on Lillian Gish in the "American Mercury," Hergesheimer developed social talents of a most unusual and pleasing sort. For one thing, he became just such a personage which he might have created in one of his best fictions—a fastidious, gracious, urbane and charming fellow. He made efforts to please those with whom he came into contact, without seeming to do so; he deferred to them subtly, with tact and skill; he made repartee his specialty in the place of monologue; and he was as studiously courteous as a grandee. The reason for this, possibly, was that when he first began to achieve fame as a writer, he who had struggled so long against editorial indifference to his merits and who had spent a youth of ill-health and closeted study wherein he was thrown very much in upon himself, was aware that one who is in the limelight must be exceedingly cautious against stepping on the toes of people if he would retain popularity.

He had for so long been denied the opportunity to say what he wanted to say that when avenues of expression were thrown open to him, he galloped, cavorted and kicked up his heels like a colt in a pasture. When he was called upon to address a gathering, he never troubled to ascertain anything about the character, tastes or temper of that audience, but said out precisely what he had been thinking about recently which he thought needed saying. To an audience made up of women, he would be likely to disparage the intelligence and taste of women; before an audience of college graduates, he would be likely to deliver himself of unfavorable opinions concerning college-bred men; called upon to address an organization of booksellers, he would, as likely as not, give his reasons for thinking that booksellers were mainly responsible for the low taste of the public in the matter of books. He made, in consequence, a great many enemies—enemies, indeed, who could hurt his reputation seriously.

Some consciousness of this caused him, apparently, to curb his tendency to annoy, shock and rub people the wrong way, and begin the study of the art of reassuring people. He could do this without any sacrifice of his intellectual integrity, for at no time was he ever an intellectual, nor were his ideas of a revolutionary or important character. He is an artist, and beauty of an inspiriting, sensuous, vitalizing and colorful sort, is his chief, probably his sole, interest in life and in literature. He has a sensuous interest in style, whether it be in the fabric and cut of a feminine garment, the table setting for a dinner, the furniture arrangement of a room, the gestures of a host, the manner of address and articulation of a woman, or the word arrangement of the sentences he writes. He is frankly hedonistic. He is one of the few writers of the time who, caring most for the cultivated amenities of life, does not despair of realizing them in an industrial democracy, but strives to restore them and preserve them. Luxury, elegance and charm are the qualities most emphasized in his novels; they are made the criteria of human worth to him. It does not matter that his two most solid and beautiful novels, "The Three Black Pennys" and "Cytherea" are naturalistic; the bulk of his writing is concerned with life as an aesthetic achievement. Just as "San Christobal de la Habana" is most completely Hergesheimer in his relation to the world, so is "Linda Condon" most completely Hergesheimer in his relation to literature.

He has, in other words, cultivated an attitude, a point of view. The attitude is the courtly one, and the point of view is that of an Epicurean with a dash of asceticism in his nature. He accepts this age without discontent or irony, for he has accustomed himself to look upon the prettier and more pleasing side of life and to ignore ugliness and misery except in so far as they are by-products of

(*Continued on page 66*)

Ruth St. Denis



Photograph by Nickolas Muray

In the new Algerian ballet which Ruth St. Denis and Ted Shawn will present this fall, Miss St. Denis will appear in the role of an Algerian dancer. The costumes, musical instruments and material for stage setting used in this ballet were all collected by Mr. Shawn in Algeria last year. Both stage setting and direction of the dance will be under the management of these two artists

Our Letter From England

A New London That Is Mad About Dancing and Radios

By SIR JOHN FOSTER FRASER

A HECTIC WHIRL

WE are now in a sort of hectic whirl of what is called the Season. London is giving itself up to continuous revelry. We have had visits from the King and Queen of Italy and the King and Queen of Roumania and this has provided an opportunity for the display of much gorgeous raiment. Queen Mary has had several Drawing Rooms at Buckingham Palace, when, as usual, American ladies were most numerous amongst those of other lands who made their curtsey before the throne. There has been amusement at the wives of our Socialist Ministers attending the Court, but it must be said they dressed as charmingly and behaved as gracefully as any of the old dowagers with heavy jeweled heirlooms encircling their throats. That Mr. Prime Minister MacDonald and members of his Cabinet should be adorned in raiment which, if not excelling that of Solomon in all his glory, is certainly gorgeous, has caused a flutter of disapprobation amongst their working men supporters throughout the country. Still, it cannot be denied a cocked hat with feathers does improve the appearance of some, though all are rather self-conscious.

The question has been revived whether it would not be better if London had its Season in the winter months rather than in flaming summer, especially as people with beautiful homes in the shires have to leave them just at the time they are most lovely and spend days and nights rushing from one festivity to another.

Anyway, London is fortunate in having delightful parks where all the flowers are now in bloom. Although I have seen many charming assemblies of well-dressed people in different parts of the world, I know of nothing more fascinating than the scene in Hyde Park, say, on a Sunday morning, when all the denizens of Mayfair and Belgravia, and others who are on the fringe of Society and visitors from other lands, gather on the luscious lawns beneath the trees.

London was never so crowded as it is today, partly due to the attraction of the British Empire Exhibition at Wembley. The other Sunday there was a religious ceremony there when, in the Stadium, the Archbishop of Canterbury addressed a congregation of 90,000 persons.

CHANGING LONDON

People who have not been in London for years are surprised at the numerous architectural changes which have taken place. We are gradually getting rid of our ugly buildings and substituting edifices of a more dignified nature. At the annual dinner of the Architecture Club, the Prime Minister, Mr. Ramsay MacDonald, said he intended to appoint "a committee of artists, architects—men and perhaps women, too,—of good, chaste eye, who could appreciate a beautiful thing when they saw it and give them a good store of dynamite to clear the way for creations that would give more pleasure and benefit than they had at present."

One of the most striking features of transformed Regent Street has been the erection of a huge store built in the Tudor style by a well-known firm which deals in things artistic. There has been some reaction in this country against what may be called modern architecture in favor of old-fashioned timbered buildings reminiscent of a bygone, picturesque age. However, soothing to the eye as these imitation Old World houses undoubtedly are, they are imitation and not the real thing. One wonders whether the individual who builds fake Elizabethan houses, however pleasing, is not to be placed in the same category as the woman who wears imitation pearls.

THE TAILOR AND THE ARTIST

It is the practice of one of our trade papers, the "Tailor and Cutter," to send a representative every year to the Royal Academy and deal with the pictures from a sartorial rather than an artistic point of view.

The professional tailor generally has a contempt for the manner in which famous artists clothe their sitters and the "Tailor and Cutter" passes severe censure on what it calls "glaring defects." It comments that in some paintings there is a lack of harmony between one side of the coat and the other, the appearance of buttons without button-holes and the need of buttons on the cuffs "yet in how many cases are these considered superfluous!" It says that such "sartorial solecisms as coats without collars, sleeves without seams, scyes without sleeves and lounges with lapels portrayed on mural canvases as presentations of twentieth century garments deserves to be pilloried." For instance, referring to the garment worn by Sir Philip Sassoon in Mr. John Sargent's portrait, the writer says, "at first glance it looks like an overcoat, but as it is worn directly over the vest it cannot be intended for such. We know Labour members of the House of Commons are by no means toffs, but they would scorn to be seen in such raiment."

In regard to Sir William Orpen's portrait of Lord Milner, he says, "the vest has only one button on the top; how is it kept in position lower down?" Concerning a portrait of the ex-Prime Minister, Mr. Stanley Baldwin, "the coat is a lounge, the sleeves are a mass of creases and the collar and lapels are non est. There is, however, just a suspicion of a button on one of the sleeves. The short sleeves show an expense of shirt cuff that reminds one of the prestidigitator who, having put all his cards on the table, pulls up his coat sleeves to convince his audience he has no more in reserve. The similitude may be suggestive." This political reference most Englishmen can understand.

BROADCASTING THE NIGHTINGALE

The appreciation of broadcasting is as great in England as I suppose it is on your side of the Atlantic. The most interesting experience we have had so far has been listening to the nightingale in full song. Down at Oxted, a charming Surrey village, a microphone was set in a gorse bush blazing with golden flower. Late in the evening Miss Beatrice Harrison played her cello in the Tudor garden of her father's house at Foyle Riding. The birds answered her call and the microphone captured the sweet notes and distributed the song of the birds to the hundreds of thousands of listeners throughout the country. The birds seemed to be charmed with the notes of the cello and for a long time we could hear the jug-jug-jug-jug-jug, the chu-chu-chur-r-r-r and the sweet trills that only the nightingale provides on soft moonlight evenings. You will remember the verse of Christina Rossetti:

"Hark! that's the nightingale,
Telling the self-same tale
Her song told when this ancient earth was young:
So echoes answered when her song was sung
In the first wooded vale."

DANCE MAD

Like every other capital in the world, London is rather dance mad just now. Quite apart from the supping and wining and dancing at all the principal hotels until two o'clock in the morning on five days a week every fashionable hostess is arranging dances and popular young people skip from one to the other in the course of an evening. I met a damsel the other day who told me she had received invitations for ninety dances during June which works out at rather more than three a night. It is amusing the way in which lots of people dash in for a few dances and then dash off somewhere else. At some houses there is a shortage of men and at others quite a number, but I have a suspicion the attendance of men largely depends upon the reputation of the hostess for providing a good supper and the special vintage of the champagne.

The younger members of the royal family love to break away from formality. Last week at Princes Restaurant in Piccadilly, where the cabaret entertainment is pretty lively, half a dozen of them turned up with the Prince of Wales dancing with his pretty little sister-in-law, the Duchess of York.

ART AND HISTORY

To my mind there are few things more charmingly artistic than the historic gatherings we have in England during summer months. Imagine an Ancestors Ball. Now everybody present is supposed to be in the costume worn by an ancestor. What thoughts spring up when you see the Lady Jane Grey of today garbed in costume of the Lady Grey of long ago.

It must be admitted we are very fond of pageantry, especially in revival of famous stories in our islands' history, played on the very spot where memorable things took place, with an old castle and century-old grounds as the stage and lads like the Duke of Norfolk enacting in show the part his ancestor played six hundred years ago.

There has just been an Elizabethan fête at the Hatfield house, the home of the Cecils who gave two prime Ministers to England, one in the Virgin Queen time and one in the reign of Victoria. Hatfield house is English history and the Marchioness of Salisbury amongst her fête to raise money for a nursing institution and some four thousand folk motored down each day from London. There was a Masque in the old Palace close by the Tudor garden which has been restored by Lady Gwendolin Cecil to what it was like when Queen Elizabeth as princess walked there. Campions Masque as played in Whitehall before the Court of James I was reproduced in exact detail, with much green and gold.

A Group of Distinguished Rooms

Showing Interesting Wall Treatment and Furniture



Photograph by Drix Duryea

This is a corner in the hallway of the beautiful New York home of the Duchess of Richelieu. The wall treatment is exceptionally fine. It was done by Francis Lenygon to match some fine Queen Anne doors



Photograph by M. E. Hewitt

Library in the charming New York home of Mrs. Shroeder. The house is located in the picturesque Turtle Bay section of New York, and through the open French doors one has a glimpse of the beautiful Italian garden. Other pictures of Mrs. Schroeder's house were shown in the June issue. Unfortunately it would be impossible to present a picture that would give the scope of this rich and beautiful garden in the heart of New York



James Dwight Baum, Architect

A stately room in the house of W. P. Hoffman, Esq. The paneling is English oak of the late Tudor period, with the ornamental linen fold paneling as a decoration at the top of the walls. The ceiling is English parge work in deep ivory tone. The two chairs are excellent types of the William and Mary period upholstered in rich colors

The home of Mr. John W. Griffin, modeled after the Georgian brick type. The dining room shown at the right has a unique feature of a group of little china-closets over the fireplace. The doors of these closets are entirely of painted glass and when they are left open at a dinner party a fine collection of precious small bits of china is revealed



James Dwight Baum, Architect



James Dwight Baum, Architect

Fireplace in the dining room of the Lewis home at Hartsdale which is a remodeled pre-Revolutionary house. Old tiles that have been in the family for generations are set in old mouldings to decorate the fireplace. Mrs. Lewis has a very fine collection of old American china and some excellent examples of Lewistoft are shown in this picture. In fact her Lewistoft collection has been shown in exhibitions at St. Louis and Paris

A Country House Lovely But without Pretense

The Connecticut Home of Mr. George J. Dyer

By GRIFFITH T. WELLS



Arthur Nash, Architect *Photo by H. G. Healy*

A charming play of sunlight and shadow on the white shingled walls and paved terrace of a quiet Connecticut country house

COUNTRY house architecture in America often misses in the true expression of its purpose because it tries to do too much, or because it does not try to do enough. The first condition arises generally from lack of perfect good taste; the second from lack of imagination—or lack of capital.

A great many pretentious country houses are architecturally interesting, even when they are personally or locally out of keeping and it is because of their architectural interest that country houses without pretense are often overlooked.

Some discerning critics of the architecture of the past have written their commentary in the language of sociology, and in doing this they have recognized the too-often obscured fact that architecture is a thing of intensely personal relationship. Certainly no history of the architecture of this country, especially of the country house architecture, can be written without giving definite cognizance to the human events of the period covered by the early colonization and later development of the United States.

First there were rude log cabins, built amidst alarms and hardships, then more substantial, yet still very simple Puritan homes built in New England, and more pretentious manor houses in the more prosperous South. Gradually, as living conditions became more stable in the Atlantic States, and as prosperity became more general, more elaborate houses were built. With Westward expansion and development, far-flung cabins and homesteads preceded more complete dwellings that followed close behind them, until the acquisition of sudden large fortunes in mining and railroading produced the first "show places," or houses built more for their effect upon the community than to express the real tastes or habits of their owners.

This was really the beginning of pretense in domestic architecture, and it left the land dotted with tall, bleak mansard-roofed houses, almost invariably crowned by a tower or cupola. The cupola, certainly, was a symbol of nothing architectural; it was a symbol solely of the material affluence of the owner. A house with a tower was even more to be desired than one with a cupola—yet neither tower nor cupola contributed one whit to the owner's living comfort or convenience.

Still later, with many family fortunes stabilized and vastly pyramided, the "show place" took on more architectural dignity; it went into marble and granite and brick; it became the last word in complicated magnificence. And still it was as thoroughly an architectural expression of sociological conditions as the simplest Dutch Colonial farm house in Northern New Jersey.

Today, however, many conditions are operative which swing the pendulum back to the time before great fortunes were common, back to simpler ideas and ideals of living. Many people, even among those have no need to count the cost, shrink from the great executive responsibility of a vast establishment. It is easier to live more simply. The World War changed a great many things besides European territorial boundaries. It changed people's point of view to such an extent that many things previously considered as greatly to be desired—such as the large "show place" in the country—became, suddenly, not so much to be desired—even to be avoided.

But the return to simpler ideas of living, now apparent on every side must not be confused with the distinctly self-conscious "simple life" fad that sprung up about ten years or so before the war. That kind of simple life was a cult, and expressed itself by means of cobble-stone fire-places, burlap walls and beaten copper. The kind of simple life that represents the sincere preference of a great many people today expresses itself in homes of the type which illustrates this article. It is not a synthetic simplicity, but an unaffected return to the restful, homelike sort of thing that is typified by Windsor chairs and chintz curtains, by quiet interiors with inviting rows of books.

For the true expression of this kind of simplicity you do not have to build a house that looks like an Adirondack Camp. Eminently suitable for an unpretentious home in Connecticut, the architect has turned to the early houses of that locality for his type. Restfully white among its enfolding trees, it makes no claims to being anything it is not. Its friendly, unassuming exterior bespeaks the quiet and comfortable good taste of the rooms within.

It is the contemplation of this kind of house, thoroughly appropriate, architecturally and sociologically, to its environment and its times that makes me wonder exactly what some writers mean when they deplore the fact that we have no characteristic, native American architecture, or any architecture expressive of our times.

It is in houses of the type of this quiet Connecticut home that the real future of the arts of architecture and interior decoration in this country lie. This is not an inexpensive house—yet it is not an unattainable



Marion C. Coffin, Landscape Architect

The informal planting surrounding the house is a graceful aid to its whole unpretentious effect



Architect and landscape planner alike are to be congratulated upon the beautiful relationship which has been achieved in the house and its surroundings

one. And it is more significant for what it typifies than for any specific detail of its architectural treatment or its furnishing.

Taste in furniture has always followed, more or less closely, taste in architecture, and in this fact lies one of the most fortunate circumstances in the present tendency toward unpretentious country houses. Such a house as the one illustrating this article suggests the utilization of all those furnishings that contribute to the creation of the most pleasantly livable interiors. Here are perfect settings for the highboy, the gate-leg table, the tall clock, and informal, comfortable chairs. There is no constraint in this type of furnishing, no striving for a purely superficial effect. While the Connecticut type of Colonial or early American house is the logical choice for a country dwelling in that State, there is no dearth of models which are equally suitable in other States. There are a number of varieties in more northern New England, and New Jersey, Pennsylvania, Maryland and Delaware have their own local historic types as material for the architect of today.



One would expect, in this house, to find simple, restful interiors, welcoming fireplace and inviting rows of books

There is no doubt but that an ever-increasing number of unpretentious country houses will be built, because they express so adequately the tastes and standards of living of the present time.

Large and elaborate houses, probably, will always be built, and will always serve a certain purpose and have a certain place in our entire social scheme, but in the future so far as it is discernible from the present, these will be the exception, and will not represent a national ideal.

Everyone, whether he be planning to build a house for himself or not cannot be too observant of the trend of taste in this country today, or too jealous of the preservation of the best tastes and ideals. It is true the architects are in a way of being the arbiters and exponents of styles, but it is equally true that they are often coerced into the designing of work of which they do not and cannot approve. Fortunately for the immediate progress and the whole future of architecture in this country, good taste is becoming yearly more evenly distributed, so that architect and client today are more likely to find themselves in perfect agreement than at any time in the past century.



A reminder that our Colonial architects were able to achieve dignity without ostentation, and to create a type of interior of charm that the years have not diminished

Decorated Kitchens in Old Spanish Houses of Wealth

Some of the Loveliest Rooms in Spain Today Are the Old Kitchens Ornamented with Elaborate Tiles and Woodcarving

By SHEILA MAYNE

Illustrations from Photographs Taken in Spain by William Lawrence Bottomley

WHEN we sigh wistfully for a castle in Spain, it rarely happens that the vision our fancy invokes, includes, even in the remotest perspective, either glimpse or thought of a kitchen. Even if Fortune smiling graciously, should translate us, corporeal presence, swagger traveling duds and all to some sunny port and give us a castle for our very own, I don't think we'd give the kitchen end of the gift a thought until in our rapt peregrinations from room to room we chanced to stumble enraptured upon it.

Kitchens in Spanish houses of wealth and lineage are as beautiful in their appointments, as are the stately formal quarters where noble friends and guests of the noble family dine, or visiting sovereigns lay their anointed heads.

Sarria, the country home of the Marquesa de la Cenia, near Palma, the capital of the island of Mallorca, possesses a very beautiful kitchen, which, like the house itself, has maintained its original charm and character through the centuries. The change of fashions that swept Spain in succession — Flemish and Italian in the 16th century, French in the 18th—devitalized the fine features of many old Castilian interiors, making them modern and meretricious. The old Catalan and Mallorcan villas, however, came through unscathed by the innovations of the period, and are today practically as they were in the 17th century.



Old Spanish kitchen showing tiled range at the left with shining copper kettles above and a beautifully tiled wall back of an antique wooden settle. The tiles are blue, yellow and white and the oak beams finely carved

Like all Spanish interiors, the kitchen at Sarria has plaster walls, whitewashed in soft white. Twice a year the cleansing brush passes over the stucco surface, making it smooth and mellow, and without the granular roughness, so greatly admired in this country by those who work in the pseudo-Spanish style. A brilliant wainscot of glazed polychrome *azulejos* —tiles—is one of the decorative features that delights the eye and stirs the imagination. The wainscoting extends over most of the plaster wall space. Here and there, however, in parts remote from the high spots of culinary activities, there are interludes of quiet grey white plaster. In Spain, as in all hot and insect-ridden countries, tiles are used of necessity, because their dust refracting, insect defying character make them an economic, serviceable substitute for marble. The Moors used them lavishly. Desiring beauty as well as utility in this, their craft, the Mohammedans achieved mosaics of marvelous lustre, exotic color, and enduring quality. Upon the expulsion of the Moors from Spain, the Spaniards availed themselves of this art legacy, carrying on with a more restrained palette and a disposition to substitute graceful flower patterns for the more subtle geometric designs of the Moors.

The wainscoting at Sarria does not extend in unbroken continuity from wall to wall. It is laid out in segments which somehow, because of the intervals of plaster between, give the same aspect and feeling to the kitchen as pieces of rich tapestry to the stately salons. The design of the wainscoting is a varying flower motive with a unifying geometric central design. This central design, so obviously Moorish, varies slightly on the different walls. The floor tiles are of natural baked clay, with polychrome insets of a formal rosette pattern. The unglazed terra cotta of the monochrome tiles is kept in a soft lustrous state, by the constant waxing and polishing to which the floor as a whole is subjected.

Not only in floors and wainscoting are tiles employed, they also endow with a gleaming colorful sanitary beauty all the kitchen equipments. Shelves are executed in them, and the brackets—queer contorted animal forms—that uphold the shelves. They sheathe the large hospitable range in a mosaic which repeats the design of the wainscoting and the niche in which the lavabo is set. Their durable brilliance defies sun and dust through centuries.

One of the most interesting features of Spanish kitchens is the immense hooded chimney above the range and the lavabo. It is done in plaster with base beams of waxed and polished pine. It extends over a whole side of the kitchen, converging gradually toward the ceiling, and is designed to catch chimney-wise smoke and the odors and steam of cooking. Kitchen activities most likely centralize in the tiled inglenook beneath. From the blazing charcoal-fed range to the marble basin of the lavabo fares the cook with her bounty of brilliant copper pots and pans and kettles, many times a day. The space between stove and lavabo is ample enough for her exuberant rotundity to wheel in, whether her course takes her to the stove or the lavabo, or to the cocinera—the sturdy pine table used for pork salting, sausage making, and the preparation of myriad other high spiced Spanish dishes. By a freak of taste, these solidly made, crudely carved cocinera are much sought at the present time for smoking tables.

Woodwork is rarely used in the construction of Spanish kitchens except as basebeams for the hood, and on the ceiling. When used at all wood is generally decorated with a colorful carved band of yeseria plasterwork — which duplicates in a different medium the color and design of the tiles. In Christian Spain, yeseria—also a Moorish legacy—which was always highly colored when used by the Moors, is left white like the walls. In Sarria the bands of yeseria on the ceiling beams, the beams of the hood, and those edging the tiled shelves adhere to the Moorish ideals and are colored in bright harmony with the tiles. No matter how elaborate the pattern, yeseria is carved not cast, the desired ornamentation being outlined freehand by skilled yeseros—plasterworkers—before the plaster set. The earliest designs for plasterwork were geometric, that is to say Moorish. With the Renaissance the typical Italian floral motive appeared. It is curious that the Renaissance should have made such a great showing in plaster work and tiles, but it must be remembered that except for an occasional

marble patio for a very grand palace, there was little stone carving or wood carving done in Spain. In plaster work artisans found a medium served to their hands. As a result the yeseros became the chief ornamentalists of Spanish homes.

Walnut is the great Spanish wood, but in Mallorca a fine grained deep red pine, called madera encarnada, is used for furniture, as well as for doors, ceilings and shutters. Doors are made exclusively of this wood, the kitchen tables, and the quaint chairs with their seats of rush or ingeniously meshed cord. The low banquette (stool) with its queer turned legs and S-shaped saw-cut in the seat to enable the cook to pick it up easily and set it down conveniently in a sunny doorway, or near a table profusely and picturesquely spread with vegetables, is also hewn of pine. This rich-toned timber is treated consistently with oil, and waxed till it mellows into a lustrous dark color. Doors are made exclusively of this wood. They are panelled in shallow relief; only in the late Renaissance were they carved. Doors are rarely painted — simply oiled. Window shutters are similarly carpentered.

The kitchen windows are high and when exposed to the street, small. Those toward the patio are larger. Even when the ornamental band of yeseria is omitted these bare windows, set always in a deep reveal, more than satisfy decorative requirements. They are always fitted, when facing the street, with an interesting iron reja — grill. When the windows face the patio, the reja is fashioned of wood, oiled dark or painted green. Whether this their height or their size, these windows seem to keep the outside world well at a distance. Still the sun streams through, making latticed perpendicular pools of gold on the polished terra cotta and polychrome tiles of the floor, burnishing with greater brilliance the well-scoured copper pots and pans, hung with a thought to convenience along the rim of the gay wainscotting, and under the nest of shelves on both sides of the pantry. These pots are hand-wrought and like

(Continued on page 59)



Kitchen in the home of Marquesa de la Cenia on the island of Malorca with tiled wainscotting around the room and an old oak bench for water jars



A Spanish kitchen with the copper kettles and old plates making an ornamental wall especially interesting with the inset shelves for bottles



Kitchen sink in an old Spanish kitchen. The elaborate tiling is in pure, bright colors. This picturesque room is in a late 17th Century house

Household Hardware—a Faithful Servitor

Some Examples of Modern Hardware Are Shown in Our Illustrations Revealing Interesting Period Influence

By SHEILA MAYNE

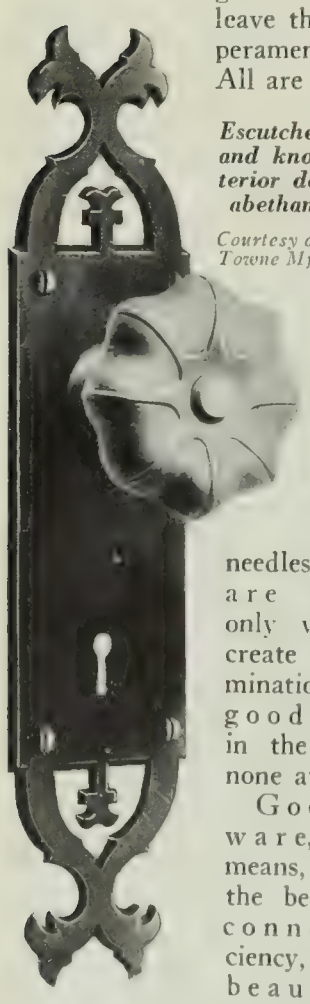


Courtesy of P. & F. Corbin

A Louis XV plate for a theatre entrance.

WHEN the gods chucked Vulcan from high Olympus, the act may have been amongst other things, a final and very emphatic protest against his habit of disturbing their cherished ennui with his constant tinkerings. Whatever the motives or grievances of the gods, we in the present age care little for them. Our sympathies are all with Vulcan, the homely, misshapen wight, who made things with forge and fire, and was the only one in all Jove's court who was capable of being the least bit handy about the house.

In these days when Vulcan has become merely a name associated with certain smelted products, the real handy man about the house is the hardware manufacturer. From him in a steady stream come all the contrivances that fit out the house from cellar to weathervane, and make homes shipshape, compact, easy-running. So unobtrusive is the service of good hardware, that we take it for granted that all hardware acts with quiet well-behaved efficiency, till we find out that all hardware doesn't. Doors there are, that creak and balk maddeningly, because the butts with which they are hung are faulty or of poor grade steel; windows so out of joint with their environment —hinges, pulleys, and adjusters in a constant state of friction and revolt—that no matter how alluring the sunshine or fragrant the south wind — rather than go through the warfare of trying to open them, we leave the pesky things stay shut; locks and keys temperamental to the point of downright contrariness. All are sources of exasperation, that spoil our tempers needlessly, and are justifiable only when they create the determination to have good hardware in the home or none at all.



Escutcheon plate and knob for interior door; Elizabethan School

Courtesy of Yale & Towne Mfg. Co.

Good hardware, which means, of course, the best, always connotes efficiency, durability, beauty. Hardware of this sort comes in different mediums and via different processes. The highest perfection is attained in hardware of brass and bronze case in molds. Next in point of excellence is brass and bronze hardware wrought from thick sheets of these metals, by means of hydraulic presses. Almost on par with the brass and bronze is the cast iron and wrought iron hardware. If properly made and properly protected at the surface with an enduring finish, cast iron and wrought iron hardware is fine hardware in every sense. The New England forefathers used it, and it is still standing up and giving service in those stately Colonial homes and buildings that are now America's shrines.

When good hardware, whether of brass or iron, is used consistently in the fitting out of a house or building, it not only insures an easy response from door and windows, shutters and transoms, from everything in fact designed to move easily at our slightest touch, but it also blends into a decorative harmony. Nothing mars the appearance of an exterior, or an interior, so much as an ugly, clashing choice of hardware trimmings. To prevent the possibility of confusion, manufacturers have devoted much time and thought to designing styles of hardware, so that door plates, knockers, knobs, escutcheons, hinge plates, are all reproduced in patterns of different periods—Egyptian, Greek, Roman, Colonial. Because of the producers' foresight, it is almost impossible for the uninitiated or amateur home-builder to jumble the designs of his knocker, footscraper, door lantern, shutter hinges, shutter fasteners, or weather vane.

The Colonial style of architecture is becoming gradually more popular because of its adaptibility to modern American ideas of ease and simplicity. To trim the doors and windows and cupboards and closets of a Colonial house, it is manifest that Colonial hardware should be used. To meet the demand many lovely designs have been provided. There will be found rectangular and oval knob panels in polished or antique effects, in brass, bronze, silver, gold, or galvanized iron finished in eggshell black. For the Colonial enthusiast, there are escutcheons studded with nails, in imitation of the hand wrought pieces of early days, and others with scroll-shaped outlines reminiscent of the time when the village smithy was an artist as well as an artisan. For the enthusiast's delight and treasuring, there is also a vast choice of hand wrought ironware, that bring visions of town criers and spinning wheels, treasure chests and blazing hearth stones.



Courtesy of P. & F. Corbin

An Adam design for a handle to be used on a glass door



Art Nouveau door knob and lock finished in gold plate or dull silver

Courtesy of P. & F. Corbin



The French doors which shut away this charming sunroom are fitted with interesting hardware by P. & F. Corbin

In spirit, this hardware is not only in keeping with Colonial hardware, it is also suited to that



Two Overdoors by Arthur et Robert

The Inventors of Wall-Paper

Reveillon and the Epoch of Papers Imitating Painted Panels

By NANCY McCLELLAND

THE death knell of "English Flock Paper" in France was sounded by a little stationer named Reveillon, who, with eighteen francs savings had made a modest beginning in Paris, in the *rue de l'Arbre Sec* in 1752.

At first, like most of the paper merchants of the day, he bought and sold flock papers. Later he resolved to manufacture wall-papers according to his own ideas, and into his work he put such genius and such skill, and a technique so superior in its results that the French acclaimed him as an artist of high rank, and speedily banished their pet "flocks" to adopt the new papers that Reveillon launched.

His chief contribution to the history of wall-paper was the execution of paper panels of such a character that they could be used to be built into boiserie rooms. Until then decorations of this sort had always been painted to order on canvas or on wood, and were luxuries in which only the richer classes could indulge. Reveillon, studying the decorators who were most in fashion for this kind of work, decided with a flash of inspiration to employ these same artists to make designs for



A panel of "The Five Senses"



One of the exquisite flower papers designed by Reveillon. The tulips, roses and lilacs are in natural colors

his panels. If he had not possessed an amazing knowledge of technique, he could never have carried out their compositions successfully, but he was a master of his art. The panels designed for him by Cietti, Huet, Desrais, J. B. Fay, Prieur. Lavallee-Poussin and Paget, are decorations for rooms more beautiful than any papers made before his time, and the rare examples that still exist may well be regarded as treasures.

In order to devote himself wholly to the manufacture of fine papers, Reveillon soon gave up his stationery business, which brought him in between 25,000 and 30,000 francs a year and presented it to two of his best workmen. He chose as the spot for establishing his factory the old Folie Titon in the rue de Montreuil, in the Faubourg St. Antoine district, which has always been the site of the wall-paper industry in Paris.

"Titon's Folly," as the house was known, was an enormous dwelling which had been constructed by the rich Titon du Tillet in 1705. He had amassed a great fortune, it is said, in his position of commissaire de guerre, and his special vanity was the construction of this sumptuous and luxurious abode, which is noted in the documents of the day as one of the curiosities of Paris. The dwelling was surrounded by a fine park, made famous by the Montgolfier brothers, who accomplished the first balloon ascension there in 1783.

Titon du Tillet died in 1762. His property was leased to Reveillon in 1765 and definitely purchased by the manufacturer ten years later. Here Reveillon constructed a building that would accommodate more than 300 workmen.

His business soon became celebrated. In 1784 he received from the King (Louis XVI) the title of "Royal Manufactory," which conveyed among other privileges the right to add to his sign the crown and the three fleurs de lys.

Reveillon's great pride in the success of his undertaking incited him to make constant improvements and innovations. Since he could not find a quality of paper on the market that came up to his standards of what was required for printing his remarkable panels, he purchased a paper mill at Courtalin-en-Brie in 1770 and began the fabrication of pure vellum paper in imitation of the Dutch. For



Another panel of "The Five Senses." The background is greenish blue, the decorations in grisaille



"The Enchanted Grotto," Reveillon panel with nymphs and swans

this he was awarded the prize given in 1786 by the Minister Necker for the Encouragement of Useful Arts.

At Courtalin he made sheets of paper of a larger size than usual, measuring 46 centimètres by 60 centimètres (18x24 in.). Twenty-four of these sheets glued together formed the length of a roll; the width was in one piece.

Unfortunately, the large scale on which Reveillon conducted his business required a great staff of workmen, engravers and designers, and made the cost of his productions very high. His enemies spread the rumor that the master had determined to reduce wages in order to lower costs. This rumor, which Reveillon afterward denied, came at a most unfortunate moment, after a severe winter during which there had already been popular disturbances caused by hunger, cold and heavy taxes. It resulted in precipitating a disaster which is referred to by Thiers, Carlyle and Watson as the first outbreak of the French Revolution.

At that time Reveillon's workmen were divided into four classes:

First Class—The engravers and designers on wood, who earned 50 to 100 sous a day.

Second Class—The printers and makers of background, who earned 30 to 50 sous a day.

Third Class—The porters, packers, and mixers of color, who earned 25 to 30 sous a day.

Fourth Class — Children of twelve or more, whose wages were 8 to 15 sous a day.

Gluers, who fastened the sheets of paper together, earned up to 3 francs a day.

The artist Paget, who directed the studio of design, was paid 10,000 francs a year, and his artists between 1,200 and 5,000 francs.

These were good wages, by comparison with current prices among other industries. Reveillon had no intention of reducing them, if we may believe his own published statements. Malicious enemies, however, jealous of his success, set his factory in an uproar over the news of an impending cut.

In the Vatican Archives in Rome there is a letter from Salamon, the Papal Nuncio in Paris, which says: "The Sieur Reveillon had the imprudence to say in an Assembly of his district, that the workmen could easily live on twenty sous a day and even on fifteen."

A sou was about equal to a cent. At that time, one-tenth of every income was taken in taxes by the Church, while the regular taxes of the State took four tenths more. The people of France were waiting anxiously for the meeting of the States General early in May, with a desperate hope of reforms and justice.

Whether or not Reveillon's reported words were actually used, the rumor created intense excitement and bitterness, both among his employees and among the unemployed of the district. "All during Sunday, the 26th of April, angry groups were gathering to discuss the report and to denounce Reveillon. On Monday, the 27th, a mob collected, searched his house for him and, failing to find him, erected a gallows and hanged him in effigy."

The mob was dispersed the first day. That night bribes of money were freely circulated among the ne'er-do-wells of the neighborhood. A boat landed at Bercy, loaded with clubs and stones that could serve as weapons. The following day (April 28, 1789) the mob pillaged Reveillon's factory. Bursting into the building, the rioters first flung all the furniture out of doors, then ransacked and looted the place from garret to cellar. Finding in the cellar huge vats of carmine color, which they believed to be wine, they drank it and steeped themselves in it. At last they set fire to the ruins they had created. The Guards were ordered out to quell the disturbance.

We have a description of the scene by an eye-witness, the Count Lavalette, who says: "There lived at that time in the Faubourg St. Antoine a wealthy paper-hanging manufacturer called Reveillon. This man employed several hundred work-people, who, being dissatisfied with his refusal to raise their wages, and probably instigated by enemies of their master, resolved to murder him and ransack the establishment by which they got their livelihood. The disturbance soon rose to a great height, and the *guet,* or guard of the town, not being strong enough to suppress it, a detachment of the regiment of the *Gardes Francaises* was ordered out against the rioters.

"Wishing to be a witness of the scene, I went to the spot, and was standing between the plunderers and the troops, when the latter arrived by divisions and fired. Many persons were killed, several were sent to prison and one man was, I believe, hanged a few days afterward.

"So brutal a manner of restoring public order exasperated me, and I soon understood that such is the custom of governments that wish, as the phrase is, to show energy and inspire respect; in one word, that it is easier to repress crimes by force than to prevent them by wisdom and resolution.

"The inhabitants of the suburb never forgot this military expedition, and I have good reason to believe that it contributed greatly to keep alive the spirit of revenge and sedition that prevailed so long among the population of that part of Paris."

The Folie Titon was not entirely destroyed during this outbreak. It was occupied two years after by Reveillon's successors, and did not disappear from Paris until 1880, when the present street called the rue Titon was cut through the property.

Reveillon himself, forced to flee before the mob, was admitted to refuge either in the Bastille or the Chatelet. From this retreat he sent the following impassioned protest to the Minister Necker:

"An enormous loss; a house which has been my delight and which is now the picture of desolation; my credit shaken; my manufacture totally destroyed, perhaps, because of lack of necessary funds to maintain it; but above all (and this is the blow that is most cruel), my name dishonored, my name now loathed among the class dearest to my heart—this is the dreadful result of the infamous calumnies spread abroad concerning me. Ah! barbarous enemies, whoever you are, you should be satisfied!

"And yet, what is my offense? We have seen. I have never wronged anyone, even evil-doers. I have sometimes caused ingratitude, but never unhappiness.

"(Signed) REVEILLON."

The list of objects lost in his factory is thus enumerated:

"The belongings of those of my employees who live with me. Also those of my servants. Nothing is excepted.

"It is, as yet, impossible to complete this list from the rough estimate given me. I have lost among other things:

My gold medal
500 louis in gold
Much cash and silverware
All my titles of property
7,000 to 8,000 francs of bank-notes
10,000 to 21,000 francs of valuable designs and choice prints
50,000 francs of glass
50,000 francs of furniture
40,000 francs, of which nearly 30,000 francs were in papers from the Courtalin factory; and more than 10,000 francs in rolls from my shops, in carmine, in papier peint, etc.

"I have besides 50,000 to 60,000 francs of repairs to make, and, if I would re-establish my house in its original condition, I should have to spend 50,000 crowns."

In answer to this, Necker replied most courteously in a letter dated June 1, 1789:

"I have taken great interest, Monsieur, in your misfortune, and I have read with great emotion, as have all the public, the simple and touching and restrained account of it which you have given. I must commend you also for the praiseworthy discretion with which you have had recourse to the justice and goodness of the King. Surely many others with

(*Continued on page 56*)



"The Enchanted Grotto," Reveillon panel with nymphs, dogs in the decorative design

THE DECORATIVE FURNITURE CENTER



An antique Italian polychrome doorway of Renaissance-Baroque design in the Orsenigo Galleries

New York's New Decorative Furniture Center

OPPOSITE the familiar facade of the Ritz Carlton in New York is the entrance of a building of exceptional interest to every lover of the things from which beautiful and distinguished interiors are made.

It is a center of decorative arts, a treasure-house of a thousand discoveries.

Here are rich and rare rugs from the East, as well as the finest product of American looms—and the art of the cabinet-maker is to be seen in furniture of varied historic types.

From the shops of two makers there are some of the finest authoritative reproductions of French furniture.

Another maker shows a variety of splendid adaptations of Spanish furniture, as well as Jacobean, and two others offer choice in fine reproductions ranging through virtually all the historic periods.

Here, too, is the showing of a maker who has won nation-wide recognition for the finest reproductions of Colonial, Early American and Georgian furniture and fabrics.

And for the informal interior there is an elsewhere unequalled display of colorful furniture in reed and rattan, and, in another gallery, an innovation in painted and decorated furniture that is of exceptional interest.

A new realization of the most distinguished achievements of decorative industrial art in America awaits all who enter the portals of 383 Madison Avenue.

The Orsenigo Company

FROM an efficient, 20th century elevator, the visitor to the galleries of the Orsenigo Company steps into a 16th Century Italian foyer, from which, through gray, arched openings there are vistas of richly beautiful furniture.

By way of making broad classifications of the extensive range of Orsenigo furniture, nine spacious rooms have been arranged as settings for living room, dining room and bed room furniture in Italian, French and English styles.

The impression is one of rich decorative quality and old, mellow finishes in the furniture, of deep-toned Italian brocades of the 15th and 16th Centuries, carrying out the decorative note seen in a magnificent Italian early Baroque doorway, an authentic antique taken from the Palace of Count Chiericati of Vicenza (near Venice). This was formerly the entrance of the staircase of the main hall. Napoleon I, then King of Italy, lived in this palace in 1810. It is of dull gold, with polychrome finish.

A further suggestion of the historic background of Orsenigo furniture is seen in the ancient iron gates between the vaulted entrance foyer and the galleries.

In the Italian rooms, textured plaster walls form an effective setting for the furniture, all of which is based in design upon authentic Italian models, and made with the artistry that is inherent in Italian workmen. The spirit of artist-artisanship that flowered in the Italian Renaissance has not died out in the handiwork of the Italians of today.

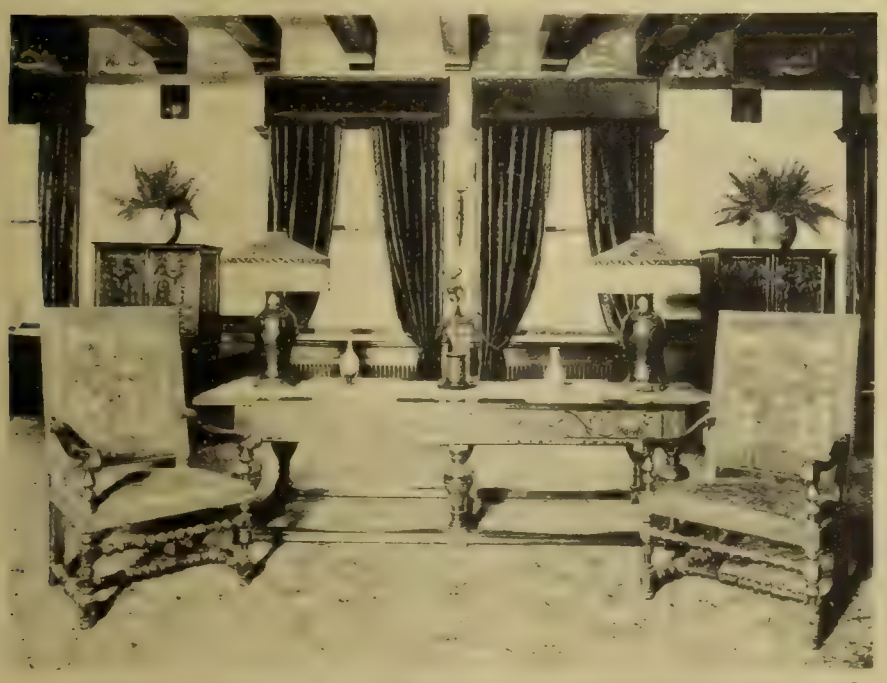
The French furniture is placed in rooms treated with simple plaster panelling, delicately tinted to set off the interesting variety of pieces shown. In these, as in the Italian furniture, examination even without an expert eye will reveal at once an unusual quality in workmanship and finish. No part of any piece of furniture, inside or out, has been slighted or carelessly executed. Carving, finishing, painted decorations, mounts and joinery—all are the work of master craftsmen, working under direction that exacts the utmost in every detail.



A palatial interior on the steamer "Leviathan," furnished from the galleries of the Orsenigo Company

The same qualities are apparent in the reproductions of English furniture, from the late 17th through the Georgian styles of the 18th Centuries. These are shown in two plaster-panelled rooms and one room richly panelled in oak—the ideal setting for early English furniture.

In addition to the nine rooms, extensive galleries display a variety of pieces, both single and en suite—reproductions of the Venetian furniture now so popular in Spanish schemes of interior decoration, and highly decorative lacquer cabinets and carved Gothic "almeries" and "hutches," many of which ingeniously conceal phonograph instruments and even radio sets.



Orsenigo furniture is characterized by its essentially decorative quality in creating an effective interior

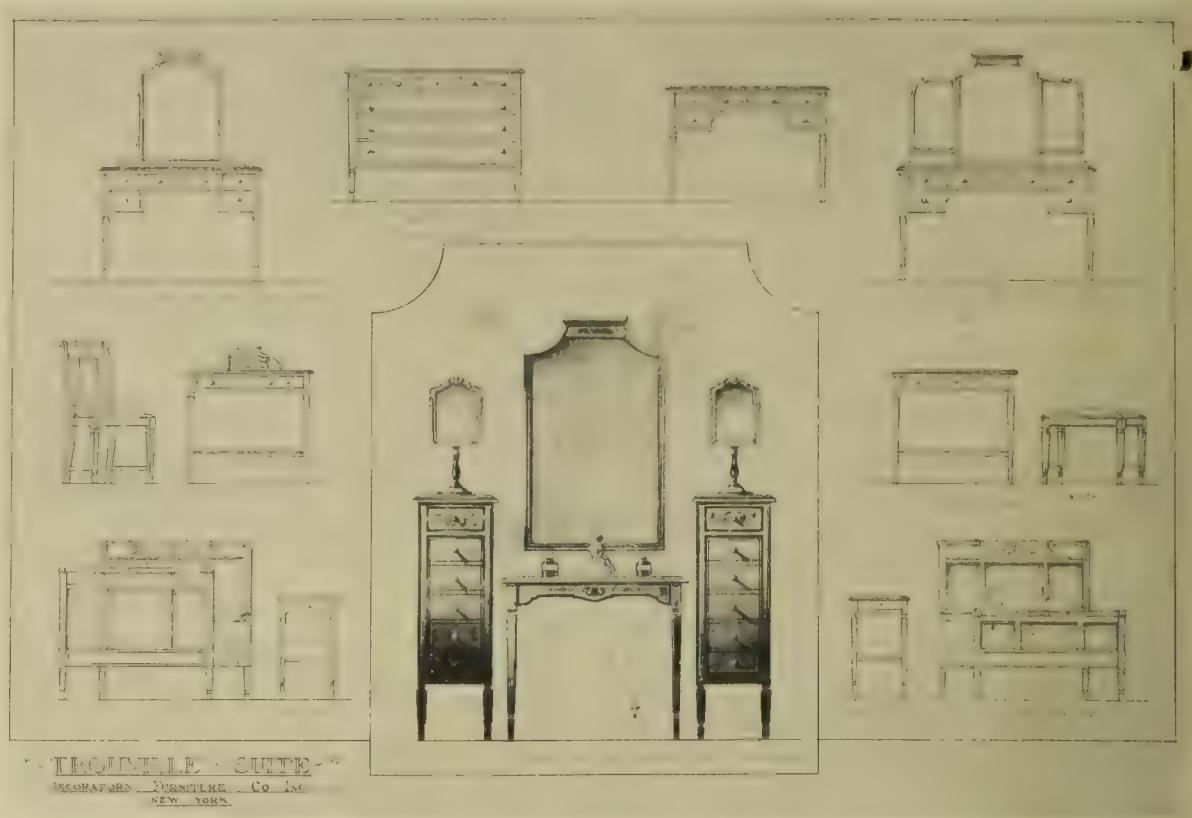


A group of Orsenigo furniture seen in an attractive arrangement in an apartment

THE DECORATIVE FURNITURE CENTER

The Orsenigo Galleries at 383 Madison Avenue afford to the decorator, the architect and the client a valuable opportunity to survey in one place and at one time, a remarkable range of fine decorative furniture.

The needs of interior decoration today are diverse and exacting. The time has long passed when anything with a "period" label would suffice. Furniture made today in the style of any of the historic periods must be authentic in design, technically fine in workmanship and sincerely artistic in finish, and this three-fold requirement is fully met by the examples which are to be seen in the Orsenigo Galleries in this new Decorative Furniture Center in New York—383 Madison Avenue.



Part of a matched bedroom suite by The Decorator's Furniture Co., Inc., showing the range for individual selection

Sons-Cunningham Reed & Rattan Co., Inc.

"SINCE 1886" is a valuable recommendation for any manufacturer, whether or not he widely announces such long standing in thus dealing with decorators and the established furniture trade.

And yet, while 1886 incontrovertibly impresses visitors to the Sons-Cunningham Gallery at 383 Madison Avenue, with the perfection in manufacture which thirty-eight years imply, the same visitor cannot fail to be equally impressed by the striking and vivid note of modern taste that characterizes this unique array of genuine reed furniture.

There are pieces which grace the newest villas of Palm Beach or Miami, which sail the seas on the smartest private yachts, and which contribute their colorful quota to the interior decoration of the giant "Leviathan."

Furniture of this type depends for its ultimate value upon the excellence of the materials used and the integrity and technique of its construction. On both these points, thirty-eight years of manufacturing have uniquely qualified the product of the Sons-Cunningham Co., and to these fundamental qualities, they have added originality and smartness in color schemes, excellently modern —and the utmost distinction in special fabrics. In many cases they control every yard of certain striking fabrics available in this country.

For originality in design and real quality in material and workmanship, Sons-Cunningham have long set a standard in advance of any other makers of this type of furniture.

Its decorative uses are legion—as decorators are fully aware. They know that an ensemble of Sons-Cunningham Reed Furniture, striking in design and color scheme, unique in cushion and cover fabrics, will "make" a sun-room or porch, or add a smart note of color to the after-deck of a yacht.

Quality will tell, and imitations can find but a short-lived acceptance, even among those who do not at once appreciate the difference. The long recognized quality of Sons-Cunningham Reed Furniture is a definitely known factor in interior decoration, and it is only natural that, as leaders in the making and designing of this type of furniture, this firm is now centrally established in the new Decorative Furniture Center, 383 Madison Avenue.



A group of colorful reed and rattan furniture of unusual design, by Sons-Cunningham Co., Inc., seen on an enclosed sun-porch

Decorator's Furniture Co.

DECORATORS and their clients alike should join in acclaiming a manufacturer who has given them *something new.* Not a new thing in the sense of something freakish, but in the sense of a new and practical solution of an old problem in furniture.

The Decorator's Furniture Company has made the old, inflexible suite of furniture for bed-room or dining room a thing of the utmost flexibility.

Given a style-motif for a bed-room for instance, in which five or six pieces can be placed, there is offered a choice of twenty-four or more matched pieces from which that five or six may be chosen. The decorator, in other words, confronted with certain requirements in floor area and wall-space in an interior, has five different sizes and types of dressing table from which to select. Every piece in one of these group-suites matches in style; every one matches in whatever color scheme and painted decoration may be selected. Consequently a perfect selection for any interior, large or small, can be made, and a flexibility has been achieved which will solve, a problem of no matter what difficulty.

The illustration of the "Trouville" suite shows only eleven variations of its design motif out of a total of nineteen pieces.

The solution of the style-motif itself is no less interesting than the solution of the problem of adjusting suite to interior.

While every suite and each piece in every suite possesses a definite element of "style," this style is not an exacting spirit. There is a suggestion of the graceful, dignified smartness of the 18th Century English furniture, and much to suggest without the slightest sense of conflict, the charm and delicacy of the 18th Century French furniture of Louis XVI.

In the application of color and decorations a special finish has been evolved—deep and rich in color value, and of a fine, smooth hardness in texture. For many a vexatious decorative problem, certainly, this manufacturer has provided a happy solution, and it is hazarding no remote conjecture to foresee that a path will be worn to the door of his display room at the Decorative Furniture Center, 383 Madison Avenue.

383 MADISON AVENUE, NEW YORK CITY

Somma Shops

NOT very many years ago it was necessary for architects, decorators and fanciers of fine furniture to resort to special order work if they wished to obtain anything but the most ordinary furniture. Conditions today are different. Furniture design and manufacture has reached a remarkably high degree of development, higher, perhaps, than is generally appreciated.

The visitor to the galleries of Somma Shops, at the Decorative Furniture Center, 383 Madison Avenue, will realize that here are pieces he had always supposed must be made to order. The furniture of Somma Shops, always authentic in its adherence to historic styles, possesses the distinguished advantage of being unusual, and the very apparent quality of being finely made.



A decorative William and Mary sofa in walnut, by Somma, seen in their gallery at The Decorative Furniture Center



An unusual English Regency sideboard by Somma Shops. It is made of walnut, with exceptionally fine shell and rococo carving

It is obviously furniture, which makes one realize that full value is the essence of economy. For here is furniture as thoroughly made as highly skilled artificers can make it and as beautifully finished as patient care can accomplish. It could not be said, indeed, that furniture has ever been more finely made or more beautifully finished at any period in the history of the art. Somma furniture is a real achievement in the field of industrial art and a real contribution, in terms of the historic styles, to the art of interior decoration in America.

In the making of furniture there are a good many ways of cutting costs and many of these ways are not immediately apparent on the surface. There is an inescapable feeling, however, upon even a casual survey of a piece of Somma furniture, that here is essentially a work of art. And the most minute inspection will reveal no defects, no subterfuges of construction or craftsmanship. Every piece, even on a strict technical appraisal is actually as good as it looks, which, in a field where ingenious artifice flourishes, means a great deal.

The Somma Shops have gone, in their quest for designs, to unusual sources, and have thus successfully avoided duplicating the reproductions made by other manufacturers.

It is a refreshing and reassuring thought, and one that holds high promise for the future of American industrial art, that furniture of the inherent fine quality of the Somma Shops can be made in this country and is available to lovers of the artistic.

Jacques Bodart, Inc.

THE galleries of the firm of Jacques Bodart present at once a vista of remarkable distinction in French furniture. The distinction, as any decorator will immediately perceive, results from two factors—the skill and discrimination exercised in selecting only the finest and most authentic models to copy, and the perfection of workmanship that goes into the making and finishing of each reproduction. This kind of furniture cannot be made carelessly, nor can it be made on a competitive basis. Each piece is a work of art, and can be produced only as works of art are produced.

Here, ready to the hand of the decorator, is a very special selection of the kind of furniture from which interiors of the utmost distinction and sophistication may be created.

Every piece of furniture exhibited by Jacques Bodart is the handiwork of French furniture makers, in French shops, and there is apparent in its every detail that distinction of design and finesse of workmanship impossible to duplicate under alien hands.

France has long set certain fashions for the world, has long been the arbiter of certain elegances in dress and in the fine arts. Certainly in the 18th Century, France created styles in furniture and interior decoration which exerted profound influences in the contemporary world and which are today no less to be reckoned with in the practice of interior decoration. The French styles of the 18th Century are immortal: they are as expressive of elegance and distinction today as they were in the day of their creation—but they will allow of no clumsiness or makeshift in their execution.

One reason for the distinction and exclusiveness of French furniture today is that it cannot be imitated cheaply. The imitation, certainly, can be detected by the merest amateur, and the same amateur can as readily appreciate the inherent quality of the true French reproduction. While he may be unversed in its technical points of perfection, he entertains no doubt as to its positive value, or as to its decorative value in the creation of a fine interior.

This furniture fully and authentically represents the 18th Century styles of Louis XV and Louis XVI, and includes as well many excellent examples of the Directoire and Empire periods.

The French furniture made and imported by Jacques Bodart represents a positive value in its inherent workmanship, as well as in its purely artistic aspect, and to become acquainted with it at first hand is an opportunity awaiting every decorator who visits the Decorative Furniture Center at 383 Madison Ave.



Louis XV desk of old walnut, with a simplicity and charm characteristic of the finer type of French furniture. Seen at the Jacques Bodart Gallery



Three pieces of the beautiful Spanish dining-room suite in walnut, which William A. French & Company call "Granada"

William A. French Furniture Company

NO development of industrial art in this country is more remarkable than the development of manufactured furniture. In variety, in stylistic interpretation and in workmanship modern furniture in America today so far transcends the old type of "stock" furniture that anything like comparison is futile.

Take, for example, the furniture made by William A. French, and consider what it means to the decorator and the decorator's client that furniture of this character and quality is so readily available. Real beauty of finish and perfection of craftsmanship, long associated only with specially "custom" made furniture now characterize the entire output of a few sincere American cabinetmakers of the William A. French type.

It is difficult to duplicate or revive the exact working conditions under which the furniture of the great historic decorative periods was produced—yet Mr. French has gone far toward doing so, and has demonstrated the efficacy of "humanizing" the process of furniture making. The furniture produced by his company is all hand-made and hand-finished, and the keen pride in individual craftsmanship that animated the early cabinetmakers has been born anew through the unique process employed by the William A. French Furniture Company.

Instead of the hurried "volume production" methods necessarily commonly in use, whereby each workman performs only one operation, and a single chair may represent the work of twenty different men, Mr. French's method allows each man to "carry through" on his work. In other words, he makes the entire piece himself, instead of performing but one operation—and he feels, as a result, the old personal pride in fine workmanship.

This feeling, as may well be appreciated, finds its tangible expression in every piece of furniture that leaves the William A. French shops, and the same charm and fineness of quality are equally felt by decorator and client. That the cost of this furniture is by no means high, notwithstanding its artistic distinction and inherent quality of workmanship is a real triumph of production management.

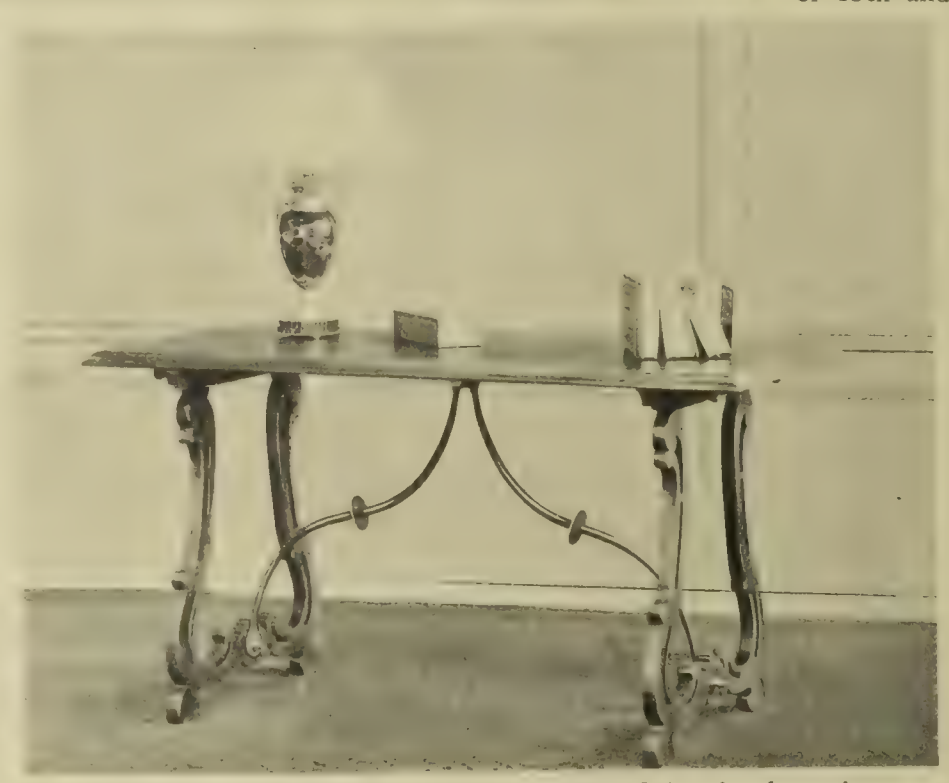
In the matter of design, the necessary adaptation from fine historic models has been carried out with both imagination and sympathy, so that design and execution together leave nothing to be desired.

Excellently in time with the keen vogue of the day for Spanish furniture, the William A. French Furniture Company offers a complete dining room suite interestingly developed from Spanish pieces, and an exceptionally interesting special table.

This Barcelona table, in walnut, is of charmingly graceful proportion and detail, with the characteristic wrought iron underbracing.

The Granada dining room suite was inspired by the artistry of the cabinetmakers of 15th and 16th century Spain. Fashioned from mellow-toned walnut, the bold, heavy turnings of the legs and stretchers, and the vigorous, slightly primitive quality of the decorative carving are essentially characteristic of the Spanish furniture of this period. Interesting proportions have been achieved in the silver cabinet, which is a modern interpretation of the old Spanish cabinets known as varguonos, names after Vargas, the old center of their manufacture in Spain.

Among decorators, whose familiarity with the product of many makers enables them to set definite standards for furniture, the name of William A. French & Company means a certain high degree of quality combined with a surprisingly moderate cost, and decorators everywhere will be glad to know that they may take their clients to see furniture by French at the Decorative Furniture Center, 383 Madison Avenue.



Excellently in key with the new vogue for Spanish interior decoration is this "Barcelona" table in walnut, with characteristic iron underbracing



"Pembroke" is the name of this distinguished English bedroom suite in burl walnut, with antique gold, the style motif developed from a rare Queen Anne piece in the South Kensington Museum, in London

383 MADISON AVENUE, NEW YORK CITY



An unusual furniture frame of Louis XVI design, made in France in the shops of Brunovan, Inc.



The frame at the left as it appears in a mohair velvet covering—a distinguished piece of furniture

Brunovan, Inc.

DECORATORS engaged in the creation of fine interiors in the French period styles of Louis XV, Louis XVI, and the Directoire have long found the most difficult part of their problem to lie in securing furniture frames of authentic design and detail, and of the degree of workmanship demanded.

To all such decorators, and to those lovers of beautiful furniture for whom they work, it will be welcome and important news to know that a specialist in fine French furniture frames has recently arrived in this country from Paris and located himself at 383 Madison Avenue.

The firm of Brunovan offers unusual types of French period frames—unusual not only in design, but in the superiority of their construction and the *finesse* of their execution. The aim of Brunovan has been to modernize models to conform with present day decorative requirements and to afford to decorators the opportunity to secure for their clients French furniture frames entirely designed and made in France, by skilled hands that have inherited the artistry of the great 18th century *ebenistes* and cabinet makers.

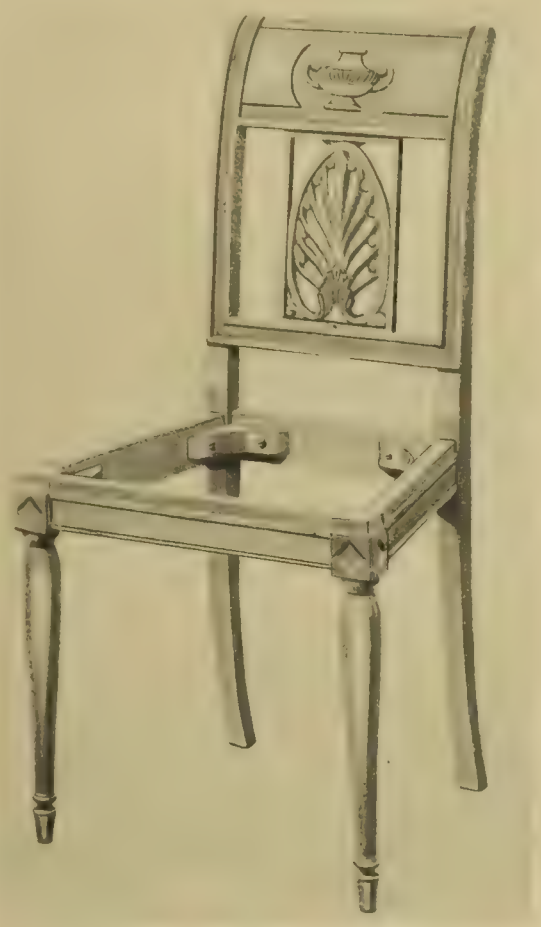
Through access to museums, private collections and his own exclusive antiques, Brunovan is enabled to offer authentic reproductions of the finest and most choice furniture frames of the French periods.

While decorators may themselves undertake the upholstery and covering of the Brunovan frames, this firm will, if required, carry out this part of the work as well, and will provide exclusive imported fabrics.

The same option exists in the matter of painted or stained finishes, which may be executed by Brunovan or carried out by the decorator.

By way of further completing the facilities for creating fine French interiors, here, also, the decorator will find an interesting variety of small stands, cabinets, tables and commodes of satinwood and rosewood, in marqueterie and ormolu—very finely made and exquisitely detailed.

French furniture of the periods represents, in modern reproduction, a most exacting task for the manufacturer. Unless it be made with the utmost *finesse,* and with workmanship in joinery, carving and finishing of the utmost technical and artistic perfection, it can only be a worthless parody of the original. It is this circumstance that makes it especially fortunate for interior decorators whose requirements are exacting that the firm of Brunovan is established at the decorative Furniture Center, 383 Madison Avenue.



A chair frame interestingly designed in the graceful style of the Directoire, seen in the Brunovan Gallery

The Pinkham Associates, Inc.

An interesting experiment in the production of hand-made rugs has been most successfully solved by Mr. H. T. Pinkham, President of the Pinkham Associates, Inc. As Mr. Pinkham writes in an interesting brochure on the subject of the rugs he produces:

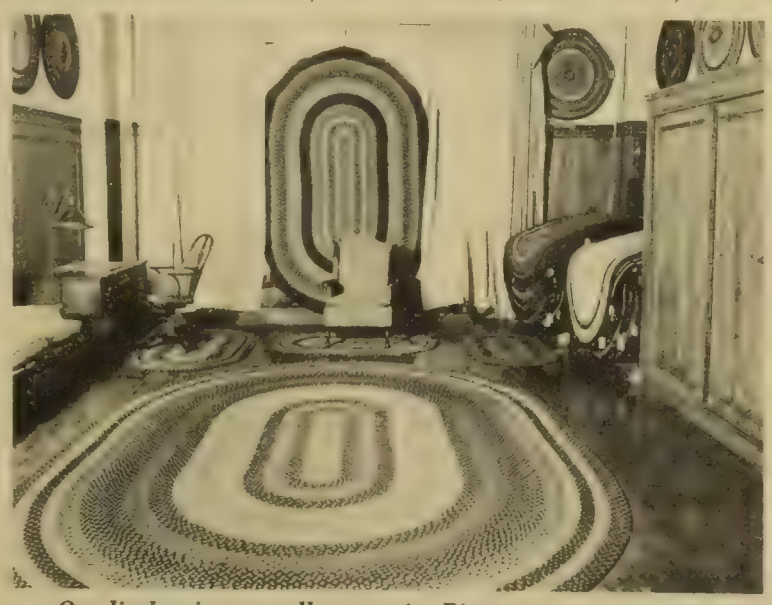
"This is a manufacturing age. Many people think it is possible to produce goods only in one way—the factory way. That is to say, there must be a centre at which workers are concentrated. The making process, if it is complicated, must be split up into operations and workers trained to specialize on each operation.

"Yet we have done none of these things in our business, and despite that fact we have built up a successful business.

"A hand-braided rug is made by hand. That is the idea that I sought to keep uppermost from the beginning. Hand-braided rugs could be made in a factory. There is nothing to prevent me from gathering our workers together in one place and arranging it so they can braid rugs there instead of at home. I could still call them hand-braided rugs. But this, in my estimation, would destroy the very genius of the idea. The thing that I wanted to preserve above everything else was the 'feeling' in the article—the feeling that it was made in a home by a personality—that it somehow had in it the sturdy personality of the worker."

The greatest problem was to find a sufficient number of women, in the farms of New England, who had learned the craft of the hand-braided rug from their grandmothers, and who were capable of making rugs which would correspond to definite standards of quality and definite color schemes and patterns.

In a search of rug-makers Mr. Pinkham's travels took him throughout Maine, New Hampshire, Vermont and part of Massachusetts, and the 600 "associates" who are now making the rugs in their own homes were chosen from 6,000 women.



On display in the gallery of the Pinkham Associates is an interesting collection of hand-made braided rugs, woven in New England farmhouses

All the materials for the rugs are supplied from Portland, Maine, and the centralizing of this very important part of the work makes it possible to secure in quantity the kind and grade of material required.

To achieve the exact old-time quality it is necessary for the proper and authentic values in this type of rug that the work must be done in the home.

And an interesting variety of the actual product — soft, quietly colorful and rich in the spirit of primitive New England, is to be seen at their attractive and commodious show rooms, 383 Madison Avenue.

The Inventors of Wall-Paper—(*Continued from page 50*)

much less right would have made greater demands. Nevertheless, situated as I am to defend the interests of the Royal Treasury, and persuaded of the exact truth of your feeling, I have had to plead your cause to the King. Here, then, according to your own wishes, is what the King has accorded you.

"*First,* the restoration of your medal which you have so well deserved.

"*Second,* the preservation of the title of *Manufacture Royale* for your factory, if it be directed henceforth by persons of your choice.

"*Third,* the same favor accorded to the manufactory of Courtalin, of which you are the owner.

"*Fourth,* the remittance of 10,000 francs for which you are surety.

"*Fifth;* finally, an indemnity of 30,000 francs.

"His Majesty has graciously permitted, according to the decree of the Council of 1777, that you shall profit by the favor promised by the King to citizens who have obtained the Medal of Industry, and commands, when your medal be restored to you that I shall at that time present you to His Majesty, since you have not yet had this honor.

"I hope that these different decisions, and, above all, the assurance of the King's favor will restore peace to a life which you have honored by your talents and the uprightness of your conduct.

"I am, with my sincere regards, Monsieur,

"Your very humble and obedient servant,

"(Signed) NECKER."

Reveillon betook himself to England after all the excitement had subsided. From London he arranged for the appointment of Jacquemart et Bénard as his successors in Paris.

It is often said that Reveillon played a rôle in the history of *papier peint* as important as that of Oberkampf in *toile de Jouy*. The lives of the two men have strange parallels.

Both Oberkampf and Reveillon brought to their different arts a special sense of elegance and refinement and grace that has never been surpassed.

While Reveillon was chiefly noted for the panels designed at his command by eminent artists, he also made all the usual sorts of papers that expressed the taste of his day—papers covered with garlands, scattered flowers, bouquets and ribbons—in a word, all of the delightful trifles that were in favor during the epoch of Louis XVI. These papers were distinguished in design and in coloring. While they were mostly printed in colors from wood blocks, they still were given a few finishing touches by hand. It is regrettable that the photographs cannot afford any idea of their beauty of color.



A late Louis XVI Reveillon paper designed by Cietti. This has a pale blue ground, the medallions being in blue and green with the figures in ochre color and touches of rose-red

One of Reveillon's finest series of panels is reproduced here. It was called "The Five Senses" and is a decoration of great merit, exhibiting all the qualities of beautiful drawing, delicate grace and decorative feeling in which his work excelled. The background is a soft tone of greenish blue; the figures and decorations are in grisaille. To complete the panels there are narrow *lambris,* to be placed on each side, carried out in exquisite detail.

Other papers known to be Reveillon's and now in the collection of M. Charles Follot, of Paris, are:

Panel in Pompeian design, painted by Lavallee-Poussin, 1788.

A flock paper with damask design; on the back the stamp of the Reveillon factory with the crown and the three fleurs-de-lis.

Draperies and vases of flowers, lampas, 1781.

Caryatids and motifs in the style of Berain, 1785.

Drapery and horns of plenty, a decoration by Cietti, 1785.

Lions and Dolphins, panel after J. B. Fay, 1786.

Medallion, baldaquins and Cupids, designed by Cietti, 1786.

The Caduceus and Terme, decoration by Cietti, 1786.

Mercury and the Sun, designed by Paget, 1787.

Basket of flowers and draperies, designed by J. B. Fay, 1787.

Masks and bells, after J. B. Fay, 1788.

Beginning in July 1791, the factory of Reveillon was at his request put into the hands of Jacquemart and Bénard. Reveillon could scarcely have chosen more worthy successors.

In a technical sense, wall-paper had acquired a sureness of execution under the Old Régime difficult to excel. The engraving and printing of the blocks had attained the highest point of perfection. To keep up this standard of excellence was the task of the two men into whose hands Reveillon's business had been entrusted.

Pierre Jacquemart remained in the business until he died in 1804. His son Rénè succeeded him and conducted the enterprise with honor until 1840, when he retired.

Jacquemart and Bénard at first continued all the traditions of Reveillon, using the same designs, as well as the same technique. The changing fashion of the day, however, soon forced them to abandon the old designs and to conform to the more pompous style that was the result of Napoleon's influence.

"Like all the other artists of the day," writes Maillou, "Jacquemart and Bénard felt the omnipotent influence of David. So, like everyone else, they abandoned the Pompadour and the Rococo, and made their sacrifices to the Greeks and Romans. Reveillon's beautiful flowers gave place to lances, swords and helmets; coquettish lines gave way to the severe; agreeable colors were superseded by more serious ones; grace fell before a pretentious style."

Wall-paper was completely transformed in character at this time.

Curiously enough, the wall-paper business was one of the few industries that survived and flourished in France during the Revolution. Houses like Damiens, Robert, Simon, Legrand, and Jacquemart and Bénard did not suspend business, but on the contrary, increased their production. Several new houses were opened. Demosthéne Dugoure and Anisson-Duperron set up a "Republican Factory of Wall-papers" in the Place de Carrousel. The name ought to have been a warrant of success, but alas! the career of this house was cut short by the condemnation to the scaffold of Anisson-Duperron! Pignet père and Bichon were installed in Lyons; the name of Legendre became well known.

By an actual count of the old almanachs, we find in Paris in 1803 (An XII) seventy-seven fabricants and dealers in wall-paper. In 1811 there are ninety-six. In 1822, one hundred and eight. In 1836, one hundred and thirty-eight.

Jacquemart, successor to Reveillon, was awarded medals in 1801, 1802, 1806, 1819, 1823, 1827, 1834. It is interesting to see that in 1836 his dèpôt is established in the *rue de la Paix*. A jump from the Faubourg St. Antoine to the rue de la Paix is in itself a witness to the increasing fashionableness of *papier peint.*

Among the artists who worked for Jacquemart were Guerin, Costain, a flower painter, and Brock, who was a pupil of the two, and who will be heard of later as the artist who designed for Dufour the scenic paper known as "Paul and Virginia."

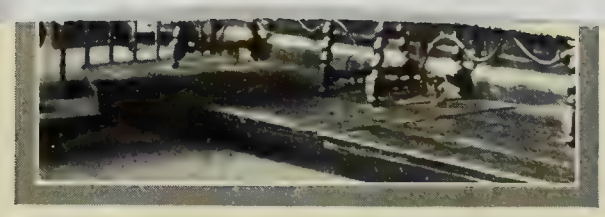
In the list of patents and inventions of 1800 is a patent for five years, taken out the 28th germinal, An VIII (April 18, 1800), by Jacquemart and Bénard, for making wall-paper imitating mousseline, or linon batiste. This ingenious process won for the firm the award of the jury in 1805. The result was obtained by covering a mauve, rose, or tender blue ground with a wash of non-adhesive white, and, while it was still damp, laying on it a piece of actual embroidered mousseline, which took away some of the white and impressed the outline of its design and even the fashion of its weaving on the surface.

Just about this time, a *bona fide* discovery was made, of inestimable value to the manufacturers of wall-paper. The citizens Didot and St. Leger, at Essône, found a way to produce paper of unlimited length, without seams and without divisions. This patent is noted in the same issue of *Le Mois.* After this time there was no longer the troublesome necessity of pasting up small sheets of paper to form a roll of sufficient length.

From the list of papers printed by Jacquemart and Bénard, it is not difficult to follow the development of taste, and the changes in ideas of Decoration through the Revolution, the Directoire, the Consulate and the Empire.

A SPANISH BROCATELLE

In Toledo, the old Castilian city, hangs the original XVI century wall covering



On the walls of the council room in the old City Hall of Toledo, Spain, hangs this splendid sixteenth century velvet



Just as in the original, the warp seems to be worn away here and there, giving it the rubbed look of centuries of use, an example of the most expert modern weaving

IN that old hundred-towered town, on the walls of the council room of the City Hall, still hangs the sixteenth century velvet which inspired this modern brocatelle.

Today, rich and mellowed by the centuries, all the beauty of this gorgeous wall hanging is reborn in a modern fabric which simulates not only its spirit, but preserves in every detail its entire decorative value.

This modern replica has the antique red which time gradually evolved from the flaming crimsons in vogue fifteen generations ago —the dulled background of long-tarnished gold, the soft, rubbed, worn look which seems to come from centuries of use—in short, the spirit of an old and princely fabric carefully preserved and faithfully rendered.

The red warp is skilfully dropped here and there as if it had been worn away from the background, thus reproducing by expert craftsmanship the texture of the antique fabric.

In its design of the conventionalized fruits and flowers of Spain, this Schumacher fabric faithfully follows the original. A large oval motif of foliage, wheat, and berries, beautifully spaced, encloses a fleur-de-lis and is surmounted by a richly jewelled crown in characteristic Spanish fashion.

The interest of this brocatelle, a triumph of modern textile weaving, is further increased by the fact that it was woven in this country —at Schumacher's own mills. Other color combinations appropriate to Spanish decoration have also been evolved in the same design.

This brocatelle, as well as a variety of other fabrics especially suited to Spanish interiors and other types of decorative fabrics may be seen at any time by arrangement with your upholsterer or decorator. He will also gladly attend to the purchase for you.

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Courtesy of Robertson Deschamps Company, Inc.

An ingratiating study of a group of charmingly simple children by Eileen A. Soper



Courtesy of Scott & Fowles

"The Toy Venus," a finely decorative bit of sculpture by John Gregory

Decorated Kitchens of Old Spanish Houses of Wealth

(Continued from page 45)

the pewter mugs and platters set here and there on the shelves over wainscoting, are of antique design and decorative in themselves.

Through the same windows perhaps comes the tingle of the fountain in the patio, or the harmonious cry of the water vendors with aqua for the water jars set with such thorough orderliness on a bench in a corner where a cool current of air is assured from a nearby open door. The bench on which the water jars rest is carved of local marble like the ample basin of the lavabo. It is built solidly on marble props against the tiled wainscoting and serves as an excellent refrigerating plant for the water jars. These jars are clay-colored and unglazed. Like sponges their porous bodies soak up the cool of the air that drifts through the open door, the chill of their marble resting place; a constant evaporation takes place which keeps the water cool and fresh.

Pantries are for the most part, picturesque cuts in the wall-like wall safes—screened to allow air to circulate. When they are of the large cupboard variety they are enclosed by doors with decorative ventilators of cast plaster in rosette design. The smaller pantries, especially if they are hedged around by sprightly shelves and polished pots and pans, and bottles in a niche beneath, make a very enchanting setting.

The Spanish kitchen has a wealth of interesting decorative detail. There is the spit — that when not in use—lays along the wall like a strange winged reptile, or an attenuate stork poised in flight along the quiet windless expanse of plaster between the wainscot and the beamed yeseria-banded ceiling. By the glinty brilliant range stands a tall iron fire guard with its rings for holding jugs to mull wine. There also rests the morellos (little Moors) or firedogs. On the wall by the lavabo, convenient to hand, and at the same time a decorative unit, is hung the espitera, or scrolled iron rack for hanging ladles or saucepans. The lavabo recess is fitted with an interesting rack of horizontal bars of marble. On it the dishes in constant use in the kitchen are left to drain. Nearby is the brazier, for use when the occasion does not require the services of the range.

Tables are rarely the ample boards one would expect in Spanish kitchens. Mostly they are small, square and simple in outline. The gate-legged table is also found, but it too is small, and is the only table with a round top that has been discovered in Spain.



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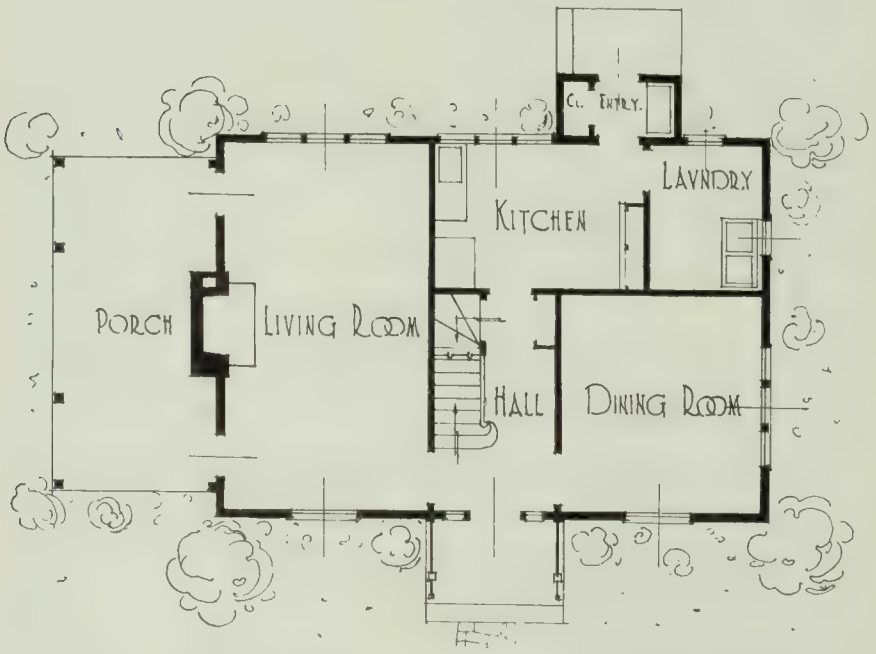
A Rarely Well Designed Colonial Cottage

Exceptionally Good Use of Building Materials Well Combined



F. Albert Hunt & Kline, Architects *Photographs by John Wallace Gillies*

Stucco, wide clapboards and shingles in the development of Gerard Dreyer's cottage at Beechhurst have been combined with so much artistic feeling that the effect is most agreeable, varied without confusion



For a small house the space on the first floor has been peculiarly well planned. You will notice that the service portion of the house is well segregated and very compactly arranged, while the utmost space possible is given to living-room and living-porch



The porch entrance to this fine little Colonial house is well worth studying. The doorway is simple and classic, and the use of brick in the approach is particularly well managed

Tapestry Embroidery the Vogue

(Continued from page 29)

However, it is not the first time in history that gentlemen have plied the needle. In monasteries during the Middle Ages needle-point was a well-known practice, and in Italy during the early Renaissance, ordinary laymen acquired proficiency in the art.

So great is the demand for needle-point today that several of the best known manufacturers of tapestry are also producing needle-point on a large scale — tapestry embroideries that bear comparison with the finest products of any period.

Some of the most exquisite modern work is being done in England, a country which for centuries has been a leader in the art. The firm of Arthur Lee and Sons imports lovely needle-point tapestries from their factory at Birkenhead — rugs, chair covers, screens and fascinating wall panels —authentic reproductions of antique designs. Needle-point by the yard is one of their very modern innovations — but when produced in such charming designs, with such excellent craftsmanship, there seems to be no argument against it—except possibly the price!

In America the Edgewater Looms keep some twenty girls, experts in needle-point, constantly employed, executing designs by Lorenz Kleisler. Through his charming designs for needle-point and tapestry, and his work as chairman of the Art in Trades Club, Mr. Kleisler has made valuable contributions to the cause of better American craftsmanship.

Quantities of needle-point are also made in France, and imported here, but the designs are for the most part inartistic, or unsuited to American taste. Aiming at pictorial effect, the French work lacks the naïve, pastoral quality of the English, and is usually far less interesting.

The low wages paid for this work abroad is a real menace to the industry here. For example, pieces costing $50 to produce in France would cost perhaps $350 in America. Another excellent business argument, one would think, for aiding in the stabilizing of Europe, and the consequent improvement in European standards of living!

Judging at least from needle-point, there is room for improvement in their standards of design! And after all, design is the thing. This is an art in which beauty of workmanship is not the chief consideration. Some of the oldest pieces were crudely done, and that is often the reason why they were so quaint and interesting.

Since so many different stitches may be employed, it might be well to arrive at an exact definition of the art. Technically speaking, needle-point is any needle-work executed on canvas, the stitches completely covering this canvas foundation. It undoubtedly originated in an effort to imitate tapestry—probably at first because tapestry looms were too heavy and cumbersome for easy transportation. The most familiar needle-point stitches, and those which most closely imitate tapestry, are "petit-point" and "gros-point," identical except as to size; the former generally used for faces and other fine details of the pattern; the latter to fill in the larger spaces of the background. The stitches are really the same as "tent stitch," a simple half cross stitch which is one of the earliest forms of embroidery known. The name is derived from the old word tenture, or tenter (tendere, to stretch)—the frame on which embroideries were distended. Although the word has long since gone out of use, we still speak of "being on tenter hooks" —a picturesque expression, when one knows its origin!

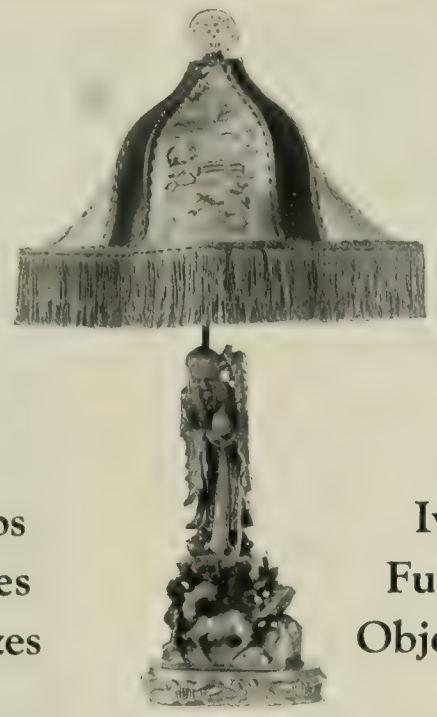
Developing independently in practically all of the European nations, the art of tapestry embroidery started in the convents, and spread from there to the courts. Queens and their ladies-in-waiting took up the pastime—often devoting years of labor to a single task. Pieces are still to be seen at Hardwicke Castle said to have been made by Mary, Queen of Scots. In the days when books were few, and reading a more serious matter than it is today, many an hour that otherwise would have been spent idly or tediously was devoted to needle-work—to the pleasure and profit of later generations.

Flanders soon became a center of the art, but with the exception of the work done in Arras, which was once in Flanders, and is now in Northern France, needle-point reached its highest development in England.

Here, as elsewhere, the fashion originated with the introduction of tapestry, and flourished simultaneously with it. From a standpoint of quality, rather than quantity, the art reached its zenith in the late sixteenth century. So important was it considered by Queen Elizabeth that she granted a charter of incorporation to an Embroiders Company, which had a hall in Gutter Lane. Petit-point was extensively used for pictures and panels — among the finest examples of the art. It became widespread a little later, when the manufacture of English tapestry was well established.

In 1620, James I engaged a number of Flemish workmen, and founded a factory at Mortlake, which quickly attained a success rivaled only by that of the Gobe-

(Continued on page 63)



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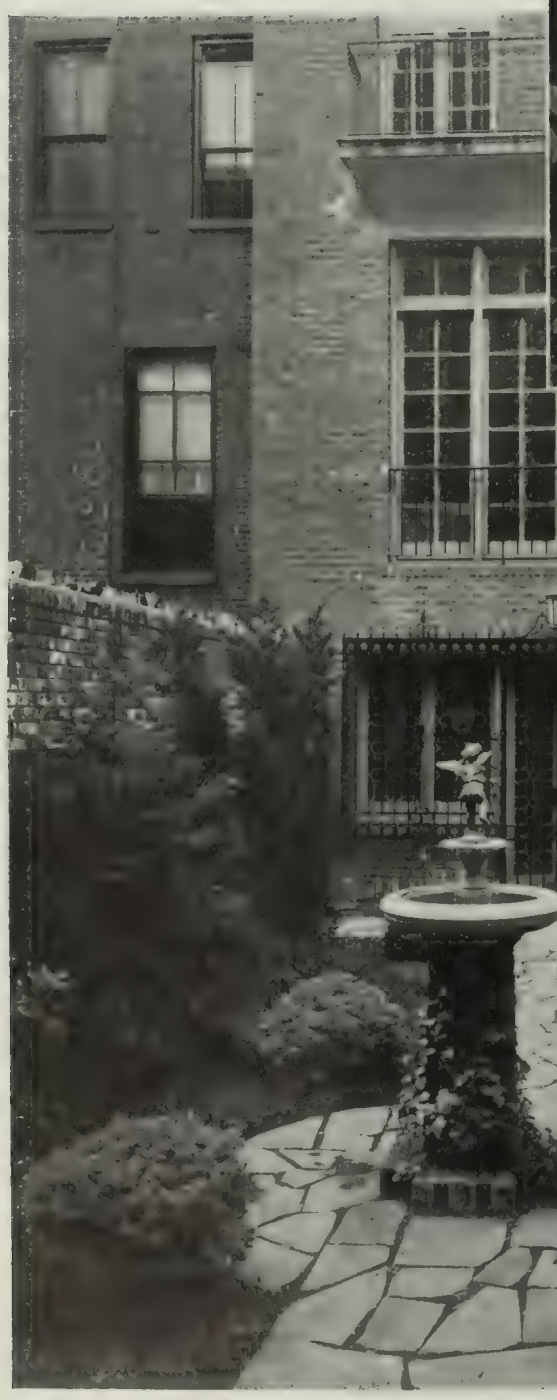
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Unusual Back Yard Planting in New York

These Little Gardens Have a Delightful Dignity and Richness



This court garden at the back of the house of H. A. Murray is exceptionally interesting not only in the arrangement of flowers and shrubs, but in the use of brick for the terrace, the trellis which tops the brick wall and the rural pathway. Clarence Fowler, New York, Landscape Architect



The city garden at the left is at the rear of a New York dwelling of which A. Wallace McCrea was the architect. Wrought iron is used for the gate, window grills and balcony rail. The bird fountain is of brick with bronze figure. The garden is planted with cedars, English ivy, hemlock, juniper and lilies-of-the-valley. The stone walk has raked joints

Tapestry Embroidery the Vogue

(Continued from page 61)

fins. Under Charles I, tapestry became the fashion and the hobby (and consequently tapestry embroideries), and although the art rapidly declined under the Commonwealth, it received fresh impetus under Charles II. At the end of his reign the manufacture of tapestry not only declined, but practically ceased to exist.

It was inevitable that the fashion for tapestry, coming at a time when every lady in the land was an adept with her needle, should have inspired many to imitate the lovely productions of the loom. Nothing accorded better with tapestry covered walls than pictures, panels, book covers and upholstery worked in the same materials. That these early embroideries were really imitations is proved by the fact that they were worked only in stitches resembling the weave of tapestry. Later pieces, where varieties of stitches were introduced — the grotesque "stump work" of the Stuarts, with its lace ruffles, curtains that could be raised, and figures, flowers and animals in relief — are later variations and fancied improvements on the original idea. Only plain surfaces are found among the earliest pieces.

It is for this reason, doubtless, that some of the best instructors in needle-point today use only a single stitch — gros- or petit-point—which produces the most perfect imitation of tapestry, and copies the antique embroideries at their best.

The designs of these old tapestry embroideries, especially those made in England, have a quaintness and ingenuousness all their own. The very limitations of the medium—the uniformity of stitch and its dependence on the web of the material — brought certain advantages; it was hardly possible to copy a natural spray of flowers and keep it strictly naturalistic. Many curious and imaginative conceits were introduced, lending an added charm. Among the devices of Medieval work were stags and falcons, swans, griffons, fleur-de-lys and the Norman leopard—a distinctive mark of pictures made before the English accession of the Stuarts. An odd feature is the introduction of various kinds of grubs, in some cases used as emblems. The caterpillar, for example, was a badge of Charles I.

A great deal of historic interest is attached to these early picture embroideries. Someone has said that the English of this period were "a people of one book, and that one book the Bible." It was quite natural, therefore, that biblical subjects enjoyed the greatest popularity—indeed, up until the eighteenth century, few others were considered worth elaborating. No matter what the subject, or the country depicted, it was customary to clothe the figures represented in the latest fashion. Abraham brought up to date in the costume of James I, Queen Esther in an Elizabethan ruff — these were not at all unusual anachronisms. Amusing as this was, it served to render these tapestry pictures extremely valuable as mirrors of the fashions of the times. Although, as is sometimes pointed out, a single picture often illustrates fashions extending over a considerable period, this is not an inaccuracy, but indisputable evidence of their sartorial correctness. The fact is usually overlooked that in those days a man (also a woman) almost invariably wore, throughout life, the costume affected in his young manhood!

For those concerned with horticulture, tapestry pictures have still another interest—especially those made in the days of the Stuarts. They well illustrate the fashion for Italian gardening then in vogue in England. The fountains, marble columns, pools of fish and fantastically shaped trees so often portrayed were all features of the Stuart gardens, and the woodbine, marigolds and gilly flowers pictured were favorite flowers of the period.

That so many of these old tapestry embroideries have come down to us should be an encouragement to those interested in practicing the art today. Needle-point is perhaps the most durable form of embroidery—its only real enemy is the moth. The greatest care, however, must be taken that the wools used are dyed with vegetable and not analine dyes, which turn quite gray within four of five years, utterly spoiling the effect. Mrs. Guy Antrobus, an Englishwoman who perhaps more than anyone else has fostered the revival of this ancient art, has perfected vegetable dyes which retain their color indefinitely.

The design, however, is the really vital consideration. Many of the most charming modern pieces are copies of authentic mediæval designs — for example, a series of panels made by Arthur H. Lee and Sons, exact reproductions of old needle-point tapestries, and really exquisite examples of the art. Amateur workers, also frequently copy antique designs which not only enhance the charm of old furniture but are delightful in themselves. Yet undoubtedly very lovely things have been done in modern patterns — for example George Biddle's Tahitian designs, exhibited last winter at the Wildenstein Galleries. Whatever the pattern, be it simple or elaborate, antique or modern, it should be chosen as carefully as one would choose a husband—and with an eye to future generations!



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Architecture and Art at Wembley—*(Continued from page 31)*

But even then, there is much that seems commonplace in the big show.

That of itself might not be of grave consequence, if what the interior revealed were of absorbing interest. But is it? The reply is "yes" and "no." For those who visit Wembley for the purpose of adding to their knowledge of the industrial, engineering and agricultural resources of the Empire, there is a great deal well worth study, beyond doubt. To Britons looking out across the world for ways of opening up new possibilities in trade and commerce, much in the Exhibition should be invaluable. In one section, as an instance, I saw examples of the wares required by the natives of some settlement in Africa—cheap rubbish, nearly all of it, such as is made in Birmingham. These reproductions, in relief, of landscapes and harbors of the Dominions should be helpful to intending settlers. The exhibits of fruits, or jewels and other raw materials contributed by Australia, Canada, South Africa and the colonies have their importance. But for the visitor in search of new developments in art and industry, or in combinations of them as industrial art, what is there at Wembley?

I had expected to be charmed at least by the Eastern exhibits. It was just in that direction, though, that Wembley seemed most disappointing. If India, Burma, and the minor colonies have no more to show than is on view at Wembley, art in the East has fallen off deplorably. Of the inlaid brass work, wood work, and tissues which, a few centuries ago, amazed one by their loveliness, the secret must be lost in Hindustan. There is little—I feel tempted to say nothing—in the Exhibition which could not be obtained in one famous London store near Regent Street. And obtained on terms more reasonable, I may add, by far than are demanded by the exhibitors at Wembley. Yet trade-unionism has not spread to India or to Burma or Cashmere.

Then how is it that the weavers in those lands have lost their cunning, the potters their old art, the grass workers their old patience? Can what we call progress—can modern civilization — have demoralized the natives? It looks like it. Certainly the carpets you will see at Wembley have not the colors of the earlier ages. As certainly, in the productions of the craftsmen who work in metal and wood and stones, is there less conscientiousness, than formerly, less attention to detail, less thoroughness and much less inventive genius. Civilization may, or may not, have been a blessing to the East. It has assuredly not helped the arts and crafts of Britain's Eastern subjects.

Can the spirit of the East be dead? Or is it only lying fallow for a time and awaiting its renaissance? The materialism of the self-satisfied West and more especially of the Anglo-Saxon West (to which we belong) may have killed much that was wonderful and most beautiful. Art in industry now seems to be chiefly findable in remote regions to which Western thought and progress have barely penetrated. In the wilds of Central Asia and in the Chinese hinterlands one may still meet noble craftsmen and stumble on miracles of craftsmanship. They seem strangely rare, though, if we may judge from Wembley, in districts which have been long in contact with our triumphant modernism.

During my explorations I may have missed many things which others, more fortunate, may have discovered. Yet I am free to say that, in the whole great and varied sections devoted to Great Britain and Ulster, I saw nothing which held and delighted me, but the beautiful porcelain and china of the Wedgwood exhibit. And even here there was little absolutely new, except as to design. The finest Wedgwood achievements of today have nothing in common with the old neo-classic ware. They will be seen in the example of what is called "Fairyland Lustre China," each piece—whether it be a bowl, a vase, a cup or a dish — adorned with exquisitely colored, hand-painted designs illustrating some fairy tale. Each is in its distinctive way a little masterpiece. This "Fairyland" ware, however, is for the wealthy—not for proletaires. Even Sevres at its best is almost crude beside some of the modern Wedgwood exhibits. Of course it is quite different. The vagaries of the firing process prevent any two pieces of the ware I speak of from being duplicated and add to the artistic value of each example. The original china figures of characters at a "Dancing Class" contributed by Miss Kathleen Goodwin, and other figures by a young Canadian named William Bridgman, are also both interesting and unusual.

Art proper, and by that I mean chiefly painting and sculpture, is on view in the Palace of Art. Here again, to my regret and much to my astonishment, I saw little—apart from the decorations of a church interior—which showed signs of progress. Brangwyn and Augustus John have, by some whim of the art committee, been ostracized, and scarcely a dozen of the modern painting and sculpture exhibits rise above the level attained yearly at the Royal Academy. By far the most interesting features of the Palace of Art are the galleries reserved for the period exhibits, and including many of the most famous works of Sir Joshua Reynolds, Raeburn, Morley, Millais, Holman, Hunt, Frith and Crome. The sculpture of living British artists does not shine by contrast with the achievements of long since vanished artists like Flaxman and Chantrey. The moderns have done best, on the whole, in

(Continued on page 65)



The King's gate, one of the many picturesque entrances to the exhibition



Bird's-eye view of the whole exhibition at night, a scene of fairy-like enchantment and wonderful color



A West African village where primitive life is lived at the British Exhibition grounds

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Architecture and Art at Wembley

(Continued from page 64)

Ecclesiastical art, though there is a tendency to over-prettiness and sensuousness rather than to religious fitness in the decorative parts of a Basilica by Sir Robert Lorimer, Mr. Clough Williams-Ellis, Mr. J. Kerr-Lawson, Mrs. Lovat Fraser and others.

One cannot grow excited over the reappearance for a moment in these Wembley galleries of the "Railway Station" of the late and wildly lamented Frith. It is poor art, with its obvious struggle to set forth a series of stories about pathetic leave-takings and joyous greetings, and its melodramatic portrayal of the arrest of some swindler by the police. Like the examples of Rosetti, Millais and others it has its value, as a typical example of what the Victorians used to worship. The Raeburns and the Morleys seem, on the other hand, as fine as ever. The color of those masters has withstood the assaults of time, and the composition in most cases is as unquestionably good as ever. Sir Joshua, again, in his portraits holds his own. But most connoisseurs are familiar with the paintings by which he is represented on the Wembley walls.

It is not incuriously that visitors turn to the many pictures contributed by Colonial painters, in whose efforts they will recognize more than a tendency toward ultra modernism. Not of the Cubist or Futurist kind, but chiefly as regards color. These also have their worth, as artistic documents, and as suggestions of an æsthetic awakening in young countries.

Besides the Frith in question, which reveals English taste at its worst, the Victorian period pictures include "The Melton Hunt" (a mere document) of Francis Grant, with portraits of many celebrities of the day among the huntsmen, and that long popular work of Millais, "Sir Isumbras at the Ford." It is comforting to forget them both, and "The Railway Station," in contemplation of Morland's group of four lovely children clasping hands and dancing to the tamborine accompaniment of the Lady Leveson-Gower, robed in white. The color in this picture might have been laid on yesterday. It is as brilliant and bewitching to the modern eye as that of Titian. Morland's composition, too, is masterly. This picture is, to my mind, the most admirable work in the Wembley retrospective art exhibits.

The exhibits of the British musical instrument-makers is comprehensive and in its way of importance. It reminds one of what some may know—that in this branch of artistic industry, England is more active than even Germany.

Before closing this inevitably too brief account of the great exhibition in its relation to art and industrial art, I may mention that music, in which Great Britain has made rapid strides during the past decade, has, too far, been most inadequately represented in the Wembley halls and Stadium. Attention might surely have been devoted to the works of such modern composers as Holst, Vaughan Williams and Goossens (to name only three of international repute). The organizers of the Exhibition have preferred to spend their energies on arranging mammoth concerts by brass bands and choral societies. This seems unfair and does not impress most foreigners. Yet, after all, it is no concern of theirs. Wembley was planned for Britons and their children, not for Americans or for the sons and daughters of æsthetic Europe.

John Marin, Colorist and Painter of Sea Moods

(Continued from page 14)

The imagination must be able to enter into a composition and move about there freely, cramped neither for space nor for air. There was a time when the house which Marin offered lacked repose, when the play of its lines, horizontal in place of perpendicular threatened to press down towards its centre, oppressing the brain, instead of stimulating it to lightness and freedom. It was a threat only; the sense of space value which Marin has, combined with the translucence of his color, assured entry into and free movement within his world. With all the more gratitude does one welcome these later aquarelles, in which repose has happily replaced the nervous tension of former years; compositions whose gates open, as it were, to receive the spirit into a world, the boundaries of which have been pushed indefinitely back; a world in which the eye can find pleasure and refreshment, the imagination wander at will, and the whole being repose.

* * * * *

I have ventured, the occasion being favorable, to make John Marin the subject for an essay in elementary aesthetics. Having got thus far, the logical sequel would be an examination of the aquarelles from the standpoint of subject, of the thing expressed, a further definition in terms of human emotion of the thing Marin. But for this there is no space. Nor is it at present essential. I have suggested an approach to Marin. Let the reader complete what I have begun.

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Contemporary Reminiscences

(Continued from page 36)

tragedy which has its beginnings in beauty and ecstasy. The summering and wintering places of the leisured rich, Miami, Southampton, Asheville, White Sulphur Springs, St. Moritz—country estates where Americans who have made their money in the land of democratic opportunity and live more comfortably and elegantly than great barons and ducal heirs in Europe, exclusive clubs, fine restaurants — these are the places he likes and likes to describe, because it is only in such places that he can find men and women, but women especially, who have both the means and the leisure to live lives dedicated solely to the art of being charming.

"Our pulpiteers in the churches and in the editorial columns of the newspapers and magazines strive constantly to cultivate the wrong values in life. They insist upon the virtues of toil, thrift and common sense living, whereas, the only excuse for living is in seeking beauty and loveliness where it may be found. The shop girl who saves money on lunches and goes without food that she may be able to buy a pretty hat is doing right; she is fulfilling what nature requires of her, and that is to be pleasing to the eye, a thing of visual loveliness."

Elsewhere he has expressed his philosophy in this wise: "A maze of clipped box, old emerald sod, represented a timeless striving for superiority, for, at least, the illusion of triumph over the littorals of slime; and their destruction in waves of hysteria, sentimentality, and envy was immeasurably disastrous." I heard him once relate some of his impressions of a vacation among the people of great wealth and complete leisure who have an itinerary, sweeping around from Southampton and Newport to Florida, the Riviera and Switzerland; and what he liked most to dwell upon was the physical charm and grace such a life developed. Slim girls, clad in only two thin, clinging garments, shoes and stockings, so as to allow complete freedom of bodily movement, were up at dawn for horseback riding, for a round of golf in the forenoon and another round of golf in the afternoon, fresh, rosy, lithe and beautiful, he said, as he might speak of wood nymphs in a Grecian glade, pagan and natural and beautiful.

Hergesheimer looks like that fat, studious boy in horned-rimmed glasses that is in every class in school. He is of average height, with a head of closely-cropped, grayish hair. His nose is ample but snubbed. His mouth is almost circular and his lips are very full. He talks in a nasal tenor. His eyes are alertly shining and they dart swiftly. He lives in an old Pennsylvania Dutch house, built of boulder stones on the side of a hill just outside of West Chester, Pennsylvania. The house has two magnificent fireplaces, one of them six feet high and seven or eight feet broad. When he acquired the house, this latter fireplace had been walled up and the owner had used a stove instead. When Hergesheimer had the wall torn down, he discovered that all the utensils of old-time fireplaces — kettles, andirons, cranes and poker—had been walled up inside.

In his library there is a fine, but not large collection of books, first editions of Conrad, Meredith, James, George Moore, and presentation copies from authors here and abroad. Every morning he goes through the new rare book catalogues at breakfast, much as another might consult the stock market quotations, makes out his list of orders or informs himself what his items are worth. If it is a work day, he motors into town where he has a little office on the second floor of a commercial building in the main street of West Chester. There he has steel filing cabinets, a large desk for himself, another desk for his secretary, and a few books of reference. He writes the first draft of his work out into a schoolboy's copybook. His secretary copies this for him in triple space. He then goes through it, making corrections and emendations and gives it to his secretary to copy again, which she does in triple space, leaving room for more corrections before the final draft is made. He returns home after a day spent like any business man, and dresses for dinner like the country gentleman he is. Eating is with him a rite to be performed with ceremony, and he has, fortunately, a most excellent colored cook. When cigarettes are lighted (or, in his case, cigars, for he prefers to smoke rare Havanas) in the library or living-room, Hergesheimer displays his talent for setting the pace in conversation; and with the right sort of gathering he will prolong it until past midnight.

SHERWOOD ANDERSON is by nature a mystic. He has intimations of things beyond his power to comprehend or to articulate. That accounts for the tenebrous quality of much of his writing. His "Mid-American Chants" and "My Testament," wherein he has written prose poetry of a deep, resonant, organ-music type, which is moving and impressive without conveying any concrete ideas or definite, describable impression to the reader are but the sort of thing Anderson would write altogether if he did not find that he must make his writing less idiosyncratic if he would find an audience of any size for his work. Between

(Continued on next page)

Contemporary Reminiscences

(Continued from page 66)

"My Testament" and the comparatively realistic and factual "Windy McPherson's Son" there is his half-mystical, half-realistic novel, "Many Marriages," which represents the confusion of tendencies in his own mind, and the difficulty he has in keeping the mystically poetic and the realistically prosaic apart in his fiction. The fusion of the two is most successful in the short stories of "Winesburg, Ohio" and "Horses and Men," two books of fiction which are certainly to be counted among the finest contributions to literature in our period.

Knowing this mystical, almost religious ascetiscism in Anderson, I am amused, when I am not annoyed, by the critical denunciations he has received from people who look upon him as an immoralist and corruption. One night Anderson was at my house, and it pleased me for the moment to espouse the cause of individualism, intelligent self-interest, and a modified Nietzscheism more for the effect of bringing out Anderson's ideas than anything else. I was not surprised to find a deep religious streak in him. He told me that I intellectualized life too much, that I sought causes and traced effects and did not "lie fallow" enough.

"You believe that two and two make four and act upon that principle," he said, "whereas, my whole philosophy of life is bound up in the contention that the mathematicians are wrong and that two and two do not make four." For a long time he talked about Christianity, in that simple, beautiful, eloquent voice of his, ending up with "Christ was the rightest man I know anything about. No civilization can get along which does not practice his humility and kindliness. What we need in this country are more sorrow, more prayer, more reliance upon something outside of ourselves. We are too selfish, callous, smug, contented, machine made. There is no differentiation in our lives."

Anderson rarely seeks the company of writing folk, preferring the company of simple and guileless people. He will stand on a street corner for hours listening to a garrulous old man of the shiftless, imaginative, vagabond sort, encouraging the old fellow to fall back upon his memory of his past life and yield up to Anderson the secrets of his ambitions, his views of life. Often, indeed usually, such fellows will grow expansive, for they are lonely people and rarely find anyone who will listen to them, and they lie and exaggerate about their past, tell fantastic yarns about themselves, and so for a little while achieve importance in their own eyes. For this privilege they are grateful to Anderson, and Anderson is rewarded by material for his stories.

He has the manner which inspires confidence, like an old priest who has listened to many confessions; he is sympathetic and kindly and, though he rarely offers advice, he so contrives to encourage those who confess to him to do what they were going to do anyhow that he is looked upon by many people as a man infallibly wise in human understanding. People hurt by life, women intangled with psychic conflicts, bruised, saddened and disillusioned spirits find in him a consoler.

He has, however, another more expansive side of his nature. He is one of the finest yarn spinners I have ever heard. His story of "Mama Geighen" is an epic now famous in all the circles in which Anderson has moved. It is a story about a huge, muscular, Chauserian woman who ran a countryside saloon in Wisconsin before prohibition and about how Anderson and a newspaper man who went with him on a fishing trip spent a Rabelaisian evening with the farm hands at Mama Geighen's place. He has numerous such stories, though none quite so good as "Mama Geighen" and they are all, curiously, gay and comical, not at all like the stories with sombre over-tones which he writes. He loves to tell these stories, and given the right sort of receptive audience, one not easily shocked or embarrassed and he is one of the most delightful of entertainers.





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Winning the Paris Prize

(*Continued from page 35*)

and three summers in an architect's office. Here were circumstances undoubtedly contributory to the winning of the Paris Prize, because the problem given in the competition program was essentially an architectural one.

After his preliminary architectural training, the inclination of David K. Rubins turned toward sculpture, and at this point he was fortunate in falling in with James E. Fraser, the eminent sculptor, who expressed his opinion that the classes in sculpture at the Beaux Arts Institute of Design constituted the best school for sculpture in the United States.

An early appreciation on the part of a sculptor of the essential relationship between architecture and sculpture is a valuable asset, because a large proportion of the most important commissions in sculpture are for work directly related to and a part of architecture.

The problem given for this year's Paris Prize consisted of what is called an "attic" figure, to be placed above the entablature of a Roman Corinthian building, and in line with one of the columns below. The student was allowed a choice of four allegorical subjects, architecture, sculpture, painting and engraving. All were allowed to work from the same model, and all were required to follow the program and the program blue prints which gave the scale and general scheme of the building upon which the figures were supposed to be placed. This year's instructor, Edward Field Sanford, was responsible for the valuable idea of making the sculpture competition an architectural one, thus giving the students not only a definitely practical problem, but also the benefit of criticism by the distinguished architects who give their services to the Beaux Arts Institute of Design.

There were nineteen eligible contestants in the class, and the actual time allotted them for work on their figures for the Paris Prize was eight weeks.

An imposing array of plastic models confronted the no less imposing array of jurors who assembled on the evening of June 23rd, to make the momentous award. The architects present on this board were Whitney Warren, Benjamin W. Morris, Donn Barber, Raymond M. Hood, Harvey W. Corbett, Joseph B. Freedlander, Frederic C. Hirons, Henry R. Sedgwick, Frederick A. Godley and the following sculptors, a large majority of the most eminent in the country: Frederick MacMonnies, James E. Fraser, Max N. Keck, Charles Keck, Adolph A. Weinman, John Gregory, Henry Hering, C. Paul Jennewein, Edward McCartan, Elie Nadelman, Mario Korbel, Attilio Piccirilli, Lee O. Lawrie, Leo Lentelli, C. G. Peters and Ulric H. Ellerhusen.

Certainly no more distinguished group of sculptors and architects could be assembled for any purpose than the group which spent hours of careful deliberation, comparison and argument on the choice of the plastic study which was, in their opinion, the best expression of the problem within the specific provisions and requirements of the program.

Other prizes awarded to the contestants for the Paris Prize were a "First Medal," of silver, and one hundred dollars to Robert L. Huntington; a bronze medal and thirty-five dollars to Bruno Piccirilli, and four "First Mentions," with ten dollars each to Frank M. Boyland, Joseph Kiselenski, Humbert Albrizio and John Ruhl.

The Paris Prize jury also made awards, at the same time, on the final problem in the Beaux Arts class for architectural ornament, the subject of the competition being a bronze door-knocker, to be used on a pair of large Renaissance outer doors. The first prize, a silver medal and fifty dollars, went to Bruno Piccirilli; a bronze medal and twenty-five dollars to J. Driessen and first, second and third mentions to L. Guerrini, H. Verwayen and I. Crisafulli.

The event of the Paris Prize, to be seen in its proper perspective, must be seen as of significance, reaching out from that gallery of the Beaux Arts Institute of Design to far horizons and brilliant destinies. The best that can be done, and the most is to give students in any of the arts instruction which is able and authoritative, in an environment, and under working conditions that are stimulating and inspiring. No instructor can or should do more than help the student to help himself; no greater stimulus can be given him than to let him feel that all the great men, the recognized masters in his chosen field are watching him, criticizing his work and advising him.

And all of this the Beaux Arts Institute of Design does for the students who come to it, and it is this great spirit which will be behind young Mr. Rubins when he sets sail for France and the Ecole, where, under the inspiration of the genius of Paris, destiny, and, mayhap, further laurels await him.

The greatest defect of most art training in this country is its over-academic quality, its remoteness from the actual practice as well as the successful practitioners of the art in question. A teacher, no matter how great his ability as such, too often lacks actual contact with the field for which he is training his students. This tends to make theory predominant, to make art academic rather than practical and the student emerges from the school with the most vague ideas of the problems which will confront him in practice.

Household Hardware—A Faithful Servitor

(*Continued from page 47*)

to us a graciousness of Continental customs, with their intimations of privacy. On the doors to suites in apartment houses, they are especially decorative, besides saving the trouble and cost of wiring. In all places they create an atmosphere that is attractive.

The variety of uses to which hardware is put suggest it as a particularly interesting field for the industrial designer. From the design point of view hardware divides itself naturally into two types, one based on historic precedent and one which expresses the originality of the designer. The first, obviously, comprises most of the manufactured hardware on the market, and it is well that this is so because a strong "period" tendency prevails in our architecture, furniture, lighting fixtures and silverware. A world in which originality and individualism of design predominated would need to be a world not only of brilliant designers, but of people capable of selecting and combining things of original and individual design.

Hardware of historic design is at its best either when it adheres in a truly scholarly manner to the historic models on which it is based, or when it is the work of a master designer who is capable of working, with personal variations, in the actual spirit of the craftsmen of other times and lands.

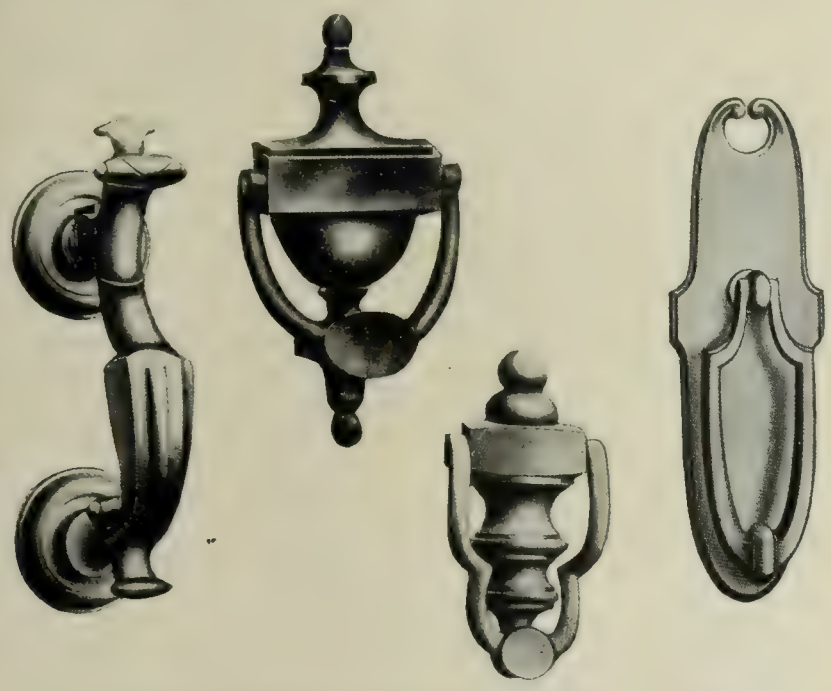
Antique hardware is readily adaptable to the modern mechanical improvements that have evolved since the days of latches and bolts, and much of the spirit of old forms can be preserved in the work of the modern designer, and even in the work of the modern machine.

As a suggestion to manufacturers, it might be submitted here that there is a peculiarly rich field for modern adaptation in the old hardware of Renaissance Spain. And the rapidly growing popularity for Spanish houses and Spanish furniture insures the market for hardware designs in this style. From the ancient days of the Moorish craftsmen and artificers in metal in Spain, both architecture and furniture were profusely embellished with hardware which was both utilitarian and decorative. The manufacturer of vision who avails himself of this almost inexhaustible storehouse of hardware design will not only attract immediate attention to his product, but will confer a real service to the professions of architecture and interior decoration.

Another unexplored and certainly unexploited field for the imaginative designer and manufacturer lies in ancient Chinese hardware, and hardware based in its design upon ancient Chinese decorative motifs. There is, especially, a type of Chinese hardware in brass seen on the old chests from Korea, which would require but little adaptation for use in our own architecture and furniture of today.

The individual design of original hardware, like similar design in any division of the decorative industrial arts, finds its greatest problem in an adequate market. There will always be craftsmen like Morgan Colt who find in hardware an interesting expression for creative design, and there will always be a certain architectural field served by a few organized craftsmen like Samuel Yellin, but their type of hardware will always represent a minute fraction of one percent of the hardware designed and manufactured for general use throughout the country.

While the hardware designs of individual designers and craftsmen possess the significance inherent in all such expressions, it is the great volume of commercial hardware that is the serious concern of all of us who are watching the trend of industrial art in America.



A group of interesting Colonial door knockers. Courtesy of Sargent & Co.

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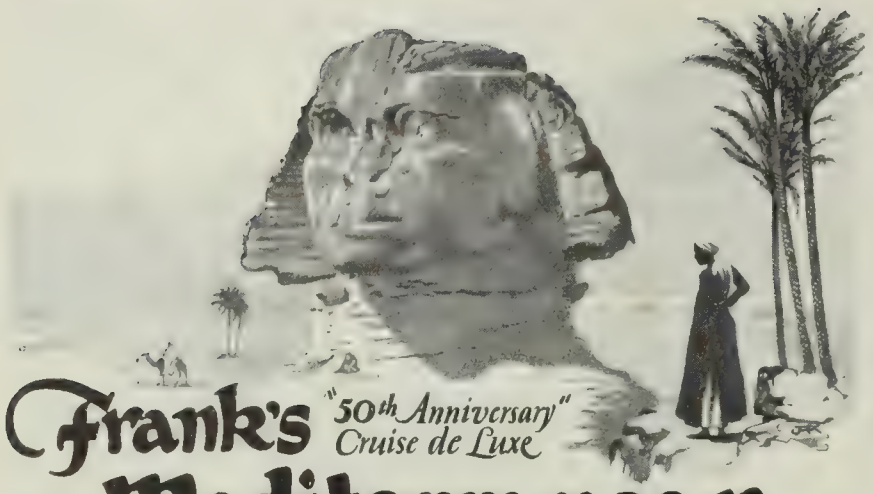
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"MAKE A LITTLE JOURNEY TO KELLER'S"

Under Cover

A Gay and Caustic Personal Review of the Latest Books

By BENJAMIN DE CASSERES

JOHN MARTIN, PAINTER. *By Mary L. Pendered.* (E. P. Dutton & Co.)

In old houses today you may come across engravings, often spotted with fly marks and mildew, generally framed in maplewood and hung in best bedrooms, of the works of John Martin. You may remember having seen them—"The Deluge," "The Fall of Nineveh," "The Day of Wrath," "Belshazzar's Feast"—but the name of the artist will probably be unfamiliar to you. Yet the original paintings were hung in the Royal Academy and in many of the larger art galleries of Great Britain, and they were bought by kings and princes who lavished magnificent presents upon the artist. Martin was considered the most original genius of his age, and the greatness and grandeur of his creations, to quote from a contemporary source, "flashed with electric splendor upon the unexpecting public." It is not alone of John Martin as a distinguished painter that the author writes, but of John Martin as a man, of his home and friends and many distinguished acquaintances, of the strong individuality of his remarkable and exceptional character. His work was so typical of his times that one cannot read of him and of it without forming a very real idea of the Victorian Age.

PORT OF NEW YORK. *By Paul Rosenfeld.* (Harcourt, Brace & Co.)

I have read Mr. Rosenfeld's "Musical Portraits" many times. It contains some of the finest prose of our time. He has imagination, fire, and keeps the Word holy. And he knows. His brilliancy does not obscure his scholarship. His new book is interesting, but he has not equaled—by a hundred leagues—his former book in the matter of pure writing. ("Who steals my ideas steals trash, but he who steals my style—" said James Huneker.) The present book investigates and appraises such men as Van Wyck Brooks, Sherwood Anderson, Randolph Dourne, John Marin, Marsden Hartley, Alfred Stieglitz, Carl Sandburg, Albert P. Ryder, William Carlos Williams and lesser lights of the American Renaissance (more or less). All these men, with three exceptions, are gropers and precursors. Brooks has done a definitive and immortal thing in "The Ordeal of Mark Twain." Stieglitz made of photography a great art — if you do not believe it look at his portrait in this book of Marin. Men like Sandburg and Anderson I do not "get." This book is worth while because Paul Rosenfeld wrote it.

OUR CITY—NEW YORK. A Text-Book in City Government. *By the High School Students of New York City, under the supervision of Frank A. Rexford.* (Alyn & Bacon.)

New York is the super-city of the world. It is a miracle city, in a way. London, Paris, Berlin and Venice grew, evolved. New York gives one the impression of having been created by fiat overnight. Did some Colossus of the Air evoke it with a touch of his wand? It is Promethean, Titanic. Not to have seen New York is not to have seen something absolutely unique in the history of civilization.

And here is a unique book about the Unique City. It is a cooperative outline history of the city composed of a series of winning essays by high school students. Hundreds of high school pupils took part in the preparation of this book. These boys and girls have done a splendid job. There is a patriotic and civic fervor in the volume which I may call "the youthful New York spirit." New York appeals to the youth of the land—and, indeed, is a magnet to the youth of the world. We are called "egotists" by the rest of the country. Well, if this civic pride in the best-governed cosmopolitan city in the world is egotism, then make the most of it! is our answer.

The book is divided into nineteen chapters, each chapter written by a prize-winning student. They deal with the food of the city, the water supply and how it is protected, the public regulation of buildings, disposal of city wastes, regulation of work, recreations, how our health is guarded, the welfare of the unfortunate, the protection of life and property, civic beauty, transportation, how our laws are made, lighting and heating, education, etc.

On all these subjects there is a fresh point of view—the point of view of enthusiastic youth. There are over three hundred illustrations.

A book that will bring New York right to your armchair.

STUDIES IN VICTORIAN LITERATURE. *By Stanley T. Williams.* (E. P. Dutton & Co.)

Sober stuff.

THE LION AND THE ROSE. 2 vols. *By Ethel Richardson.* (E. P. Dutton & Co.)

A monumental, enthralling and dramatic account of the history of the great Howard family from feudal times to 1917. Some family, I'll say! When you recall that two Howards shared the throne of Henry VIII and another Howard smashed the Spanish Armada, you will see that my George M. Cohan exclamation is pat.

Painters and Sculptors of Sport

(Continued from page 21)

Sport, which was held recently in the Galleries Manuel in Paris, is a movement in this direction, although, judging from the partial list of its members which I have seen, it would seem to be composed mainly of artists who *also* occupy themselves with sport. The names of Bourdelle, Jane Poupelet, Paul Landowski, Andre Lhote, Georges Desvallieres, Dunoyer de Segonzac and Louis-Albert Moreau hardly suggest the birth of a new school. Nor does a statement by the society that it exists "to bring the artist closer to all the manifestations of sports and to influence the propagation of sports through the influence of beautiful examples of art" make it clear whether the real aim is the opening up of a new field for art or the utilization of art for the purposes of sport propaganda. If the latter, I cannot imagine that the society will have a great success. Whatever the excellence of M. de Segonzac's drawing, it is not such as to fill the beholder with a furious and immediate desire to play rugby.

It is interesting to note that of the four illustrations the painting by Lhote with its strong reminiscence of cubistic days is by far the most satisfying. Lhote has utilized the suggestion of cubistic design in a football shirt with happy effect, rendering therewith a pattern at once recognizably football and susceptible of treatment along broad lines with the minimum of detail. And this in a game so complex as football where the balance is rarely as between two opposing forces, but is a resultant of half a dozen or more converging lines of movement, is essential. Movement in football, as Lhote makes clear, continually tends towards the spiral. If one had a criticism to make, it would be that the figure running up from the right would in reality be rather felt than seen. The eyes would focus clearly only the central group, above which the figure of the referee would be liable to loom in half focus, while all other figures would be definitely subordinated.

De Segonzac's drawing is a utilization of a football motive rather than an expression of the game itself, in that it leaves out of account the most powerful sensation, the imminence of pursuit. And this suggests an elementary truth which is not the less neglected. The moments in sport which lend themselves best to art are rarely if ever those in which the individual is isolated and glorified. Rather are they moments where the individual is seen to be intimately related either actually or by implication, to forces outside of itself. The dance of these interlocking forces which is the keenest pleasure of sport is also its finest possible contribution to art.

The Magic Touch in Drama—and Rainy Days!

(Continued from page 26)

had the theme—it would have been different.

Eugene O'Neill's one play of authentic magic is "The Emperor Jones." I should call it the magic of atavism. Poe, the greatest of all modern literary magicians, might have done it. There are touches of magic in all of O'Neill's plays.

All this brings me to the play that gave me the idea for this article, "The Wonderful Visit," by H. G. Wells and St. John Ervine, presented by the Players Company. "The Wonderful Visit" is light and thin and sometimes too preachy; but it has magic. It concerns the dream of an English parson who is visited by an angel who has no notion of the charivaris of blood, the saturnalias of graft and the blessed orgies of the uplift spirit that we humans indulge in. The machinery of the little play creaks, but there is a necromantic kick in it.

In motion pictures, two stand out casually in my mind as of the magic line—"Doctor Caligari" and "The Thief of Bagdad." "Caligari" is the greatest thing ever done in pictures. It is the magic of horror—as great as Poe ever conceived. "The Thief of Bagdad" is magical in its effects—tricks if you will, but when you leave the theatre you feel that you have been Elsewhere, a sure proof of the magical touch.

Farewell, Titania, Puck, Ariel, Endymion and Jurgen!—I'm off to a party where "Pat" Kerrigan will shake the cocktails! More magic!



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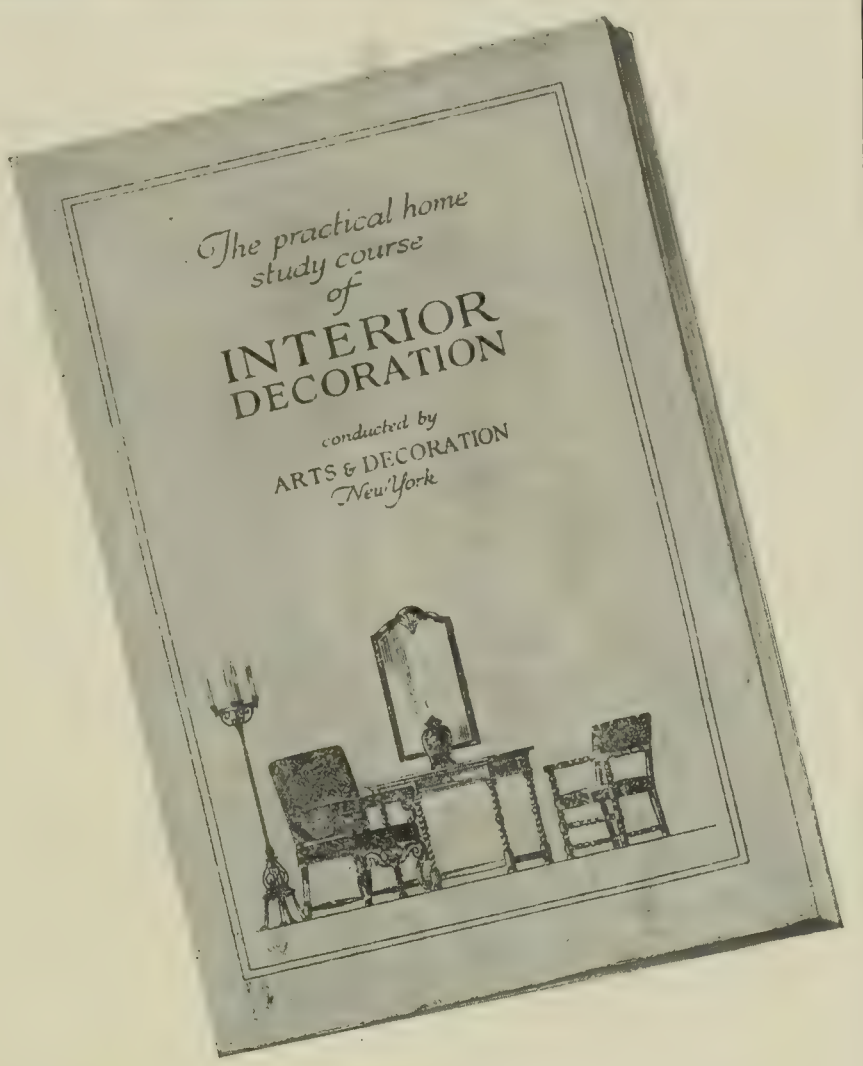
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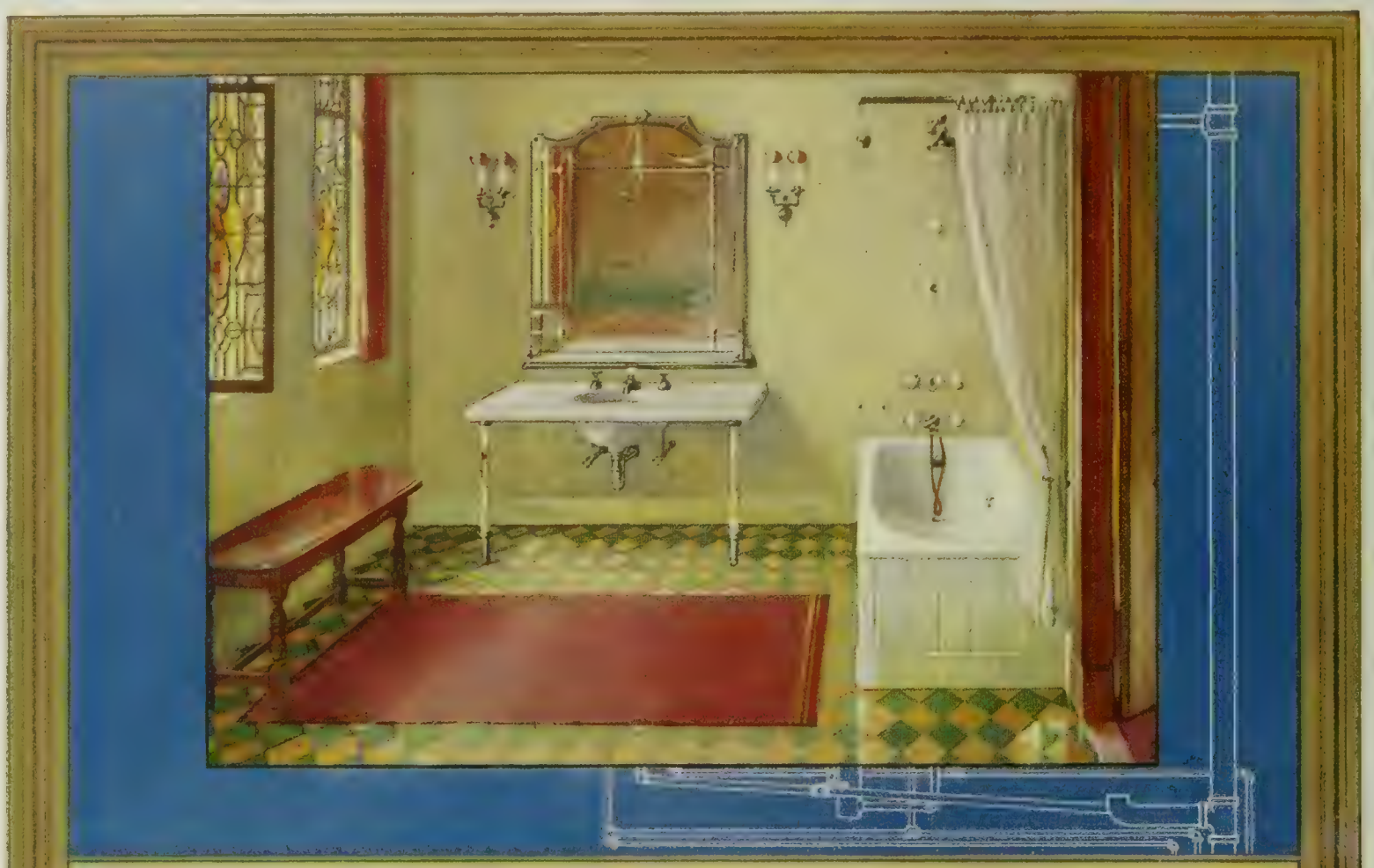
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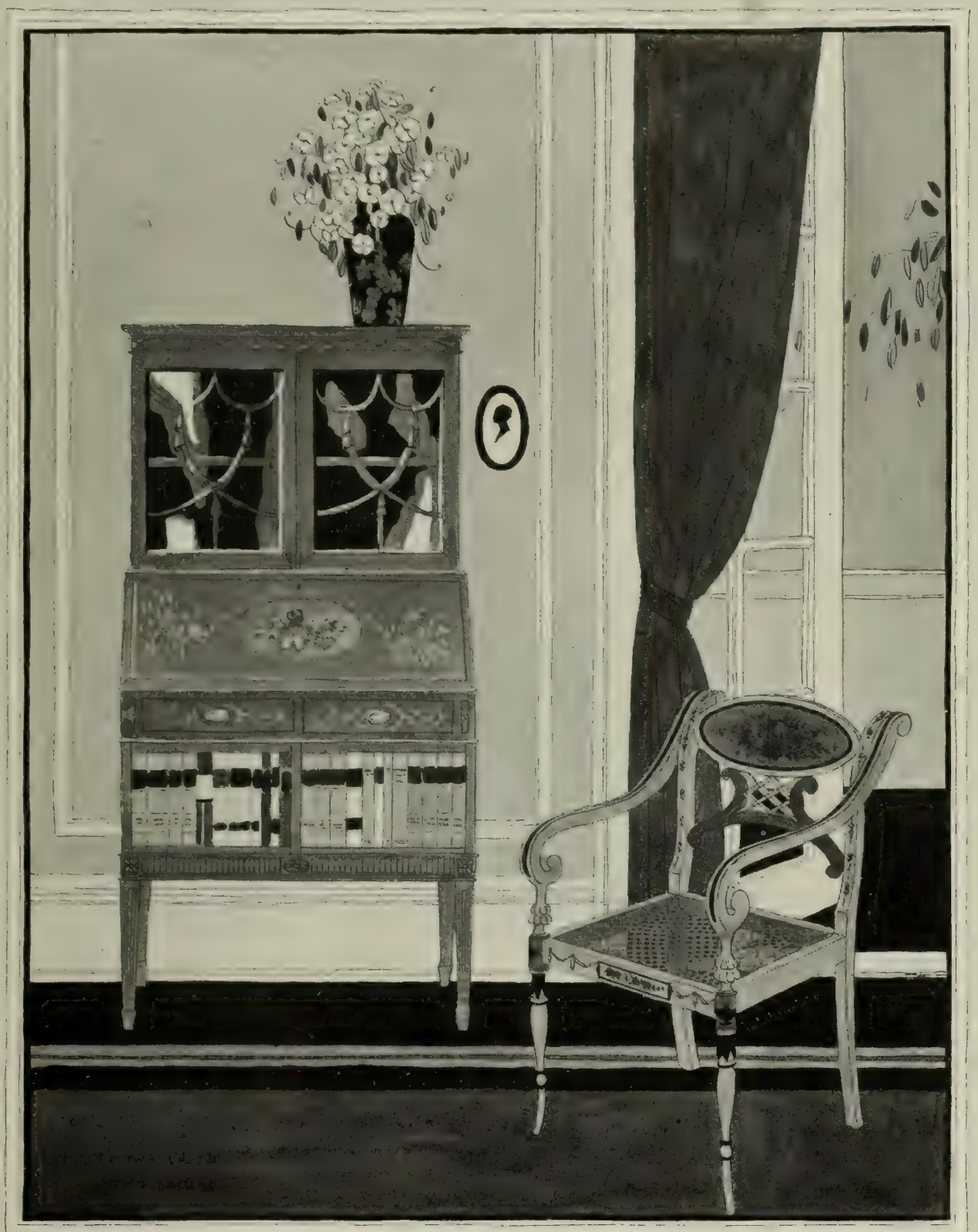
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Detail of a bay window in half-timber construction in the garden apartments

Hudson View Gardens

An Apartment That Combines City Luxuries With Picturesque Country Environment



A finely constructed stone entrance that reminds one of old London streets

EVEN the most hardened city-dwellers are thrilled over the thought of a silvery river in the center of a wide view, with a background of far-off hills, and a river bank covered with dense foliage. If we live downtown in New York we almost forget these things, except on occasional week-ends, or what we call holidays.

And, in the main, we do not believe that we can have both city conveniences and river views, and wooded playgrounds for our children, and the opportunity for a shaded walk on a summer afternoon with a chance to find wild flowers in the spring a few minutes from a Subway station.

We think of New York as essentially a successful business place, and we think of it, too, in connection with very metropolitan pleasures, such as the best opera in the world, lectures, concerts, two or three new plays a week, and the greatest variety possible of art exhibitions. Also, of course, the headquarters for pretty clothes, and exotic living.

And all these things are true. But quite suddenly it has become possible actually to have city pleasure and city conveniences with romantic rural surroundings. As an indication of what New York City offers in this respect let us consider Hudson View Gardens. Over twenty-five years ago a man with vision, who loved beauty, bought acres of land at Fort Washington along the Hudson, with no particular idea of building homes for New Yorkers in this enchanted spot. Partly because he loved the country, partly because he believed in New York—every foot of it as a good investment—he bought and held this land.

A few months, perhaps a year, ago, as a practical builder, as a man of imagination, Dr. Paterno realized that the time had come to use his river property in a way that would benefit many people, that would also give him pleasure, and that would not merely be a fanciful dream. He began to think of, to plan, to design, beautiful apartments for this park-like property on the Hudson. Apartments that people could buy without great inconvenience, so that in time, as they grew to love their homes in this picturesque spot, they would actually find they owned them.

As the man dreamed out these buildings, he found them taking practical shape. He found that by the utmost thought and care and wisdom, he could build beautiful apartments with every modern convenience, where women could, if they wished, live quite luxuriously, without servants, and at the same time within easy reach of the arts, the stage and all the gay metropolitan pleasures.

This enormous dream-plan of Dr. Paterno included the building of nearly 400 apartments — three-, four-, five-, or six-room, as the buying tenant would prefer — every apartment so scientifically arranged, with so many conveniences and comforts, that the housework would practically be done by the architect. As a matter of fact, you move into one of these apartments and you find the difficult household equipment has already been taken care of. There is not only a gas stove, but a refrigerator that asks for no ice. It sounds like a fairy story and it is —but it rests on modern scientific facts.

Dr. Paterno reserved over three acres of his river property to be made into the loveliest sort of a garden. Of course, the fine old woodland that covers the stretch of hillside from the street to the river has been left untouched. But in addition to that, there are trees all about the apartments, plazas set with flowers and trees between the buildings. The court entrances to the apartments made beautiful by an accomplished landscape artist, and the children's playground also has a garden, not to mention the unexpected outdoor courts and green nooks that are beautiful to look at and adorable to rest in.



A group of windows in the Hudson View Gardens apartments from which one sees the Hudson and the Palisades

To be more specific about the location of this garden spot, it rests on the site of old Fort Washington, the highest point in Manhattan, nearly three hundred feet above the sea level. The land owned by Dr. Paterno slopes from this crest to the river and the apartment houses follow its contour. This location commands a view not only of the wide, silvery Hudson, but the Harlem River, Long Island Sound, the stately Palisades, and glowing green Westchester.

The immense buildings, which house these apartments are of Holland brick, which have a rough, picturesque surface with a soft and varied tone, as though they had mellowed through centuries of sun and rain. Deep bay windows, ending in peaked roofs, of half-timber construction, add a most decorative note. And all the windows of all the apartments are of the casement variety, small, square panes, set in iron frames, no other in fact than the famous Hope windows of England. One is scarcely conscious of the immense size of this gracious building. It has been constructed with such a fine sense of beauty, and its ornamentation is so inevitable and satisfactory.

It is a little difficult to cite all the conveniences that are included in Dr. Paterno's community apartments. In addition to the playground and day nursery, there is a post office sub-station, and a corps of servants that may be employed in the apartments. There is a restaurant, a steam laundry, a tailor, valet, barber shop and a beauty parlor. There are radio outlets as well as telephones, and, of course, a perfection of elevator service. It is almost as though Dr. Paterno had consulted some thousands of intelligent homemakers —women who are good housekeepers, who enjoy a fine social life, who have happy families — and incorporated their composite wisdom into the Hudson View Gardens.

Fortunately, these garden homes are not for rent. They have been created by a home-lover for home-lovers. They are for sale, on a co-operative ownership plan. A plan which, in the long run, enables one to use fifty per cent of the rent as a purchase price for a home. Probably every man and woman of moderate means says at least once a month, "I don't mind paying my rent if I could only apply it on the buying of a home." This can be done in this particular apartment house. And it is really worth while finding out how it can be accomplished because the homes are so beautiful and so comfortable, and so without home worries and yet but a brief journey to the heart of New York with all its business opportunities and chances for pleasure. In other words, you live in New York, in a rural community, and pay for your home with your monthly rent. It is a pity one cannot have a view of this apartment from across the river, for the west facade is such a mass of windows that it has the effect of a succession of brilliant sun parlors, and these windows are all of the picturesque casement variety.

Hudson View Gardens

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HUDSON VIEW GARDENS occupy a commanding position on the crest of Washington Heights, the highest point on Manhattan Island, and the site of old Fort Washington. The land slopes from this crest toward the Hudson, which gives the Gardens a magnificent panorama of the river and the Palisades. In the other direction lie Westchester and Long Island Sound.

Eight six-story elevator buildings occupy the knoll, overlooking the turreted roofs of six four-story buildings nearer the river. Six acres of ground comprise the Gardens, less than half of which are used for the buildings themselves. The remaining property is a landscaped garden. All exterior walls are individually designed and constructed of Holland brick, relieved with timbered and stuccoed bays and topped with slate-covered dormers, mansard roofs and turrets.

Investment Required

Hudson View Gardens apartments are not rented, but sold on the 100 per cent. co-operative ownership plan. Most purchasers of a co-operative apartment make the investment primarily to save money. The saving at Hudson View Gardens is half the rental during the first year, after all that still more. The tenant-owner buys stock in Hudson View Gardens, Inc., in proportion to the size and value of the apartment he chooses. One who buys stock outright pays thereafter an assessment amounting to only half the normal rent. One who wishes to pay only half the purchase price now, pays the normal rental value of his apartment, half of which amount is applied to retire the balance due on his stock. The indebtedness is fully paid in about four years, and the tenant-owner's monthly payments thereafter amount to only half the normal rent.

Apartments at Hudson View Gardens range from three to six rooms, each having a bed closet, or dressing-room and bed closet, which is virtually an additional room.

The large size of the operations at Hudson View Gardens has resulted in great economies of construction. The result is that tenant-owners pay only from $4,000 to $10,000 for their equity, which is represented by stock in the owning corporation.

Efficiency Apartments

One of the primary objects of Dr. Charles V. Paterno in building these beautiful apartments was that they should help the modern housewife attain an easier and more efficient way of living. The apartments realize the dream of the woman who wants to keep house thoroughly, to bring up her children in the most favorable surroundings, and at the same time to have the leisure and freedom to live her own life. Housekeeping is no trouble at Hudson View Gardens. Electricity is the servant in the house.

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Each kitchen has a motor-driven Sani-in-Sink dishwasher. Just put the dishes in, turn on the current, and in a few minutes the worst and most frequent household task is done, while you dress for the theatre or do something else more interesting than dish-washing.

Automatic Refrigeration

There is automatic refrigeration in each kitchen, supplied by a central plant. There is no ice man, no weight lifting, no dirt or dripping water. Ice cubes for cold drinks can also be made as desired.

Kitchen Cabinet

A large white cabinet is built in each kitchen. Bins, closets, drawers, jars, and bread board, all are combined with a six-foot work table in a single unit. There are no marathon walks in housekeeping.

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Community and Hotel Features

Although primarily a housekeeping apartment community, the large number of residents at Hudson View Gardens makes the addition of special services and conveniences economically possible.

Restaurant

A first class restaurant is located on the ground floor of one of the buildings. Tenant-owners may dine here, or order meals served in their apartments. In the summer, an adjoining garden will be opened as an outdoor restaurant, where guests will dine amid flowers and foliage.

Steam Laundry

The laundry problem is solved here to the satisfaction of the most particular. In addition to the washing equipment of the individual apartment, which is unusually complete, there is a fully equipped modern steam laundry on the premises, to be run co-operatively in the interest of the residents. It is expected that costs will be cut in half.

Tailor Shop

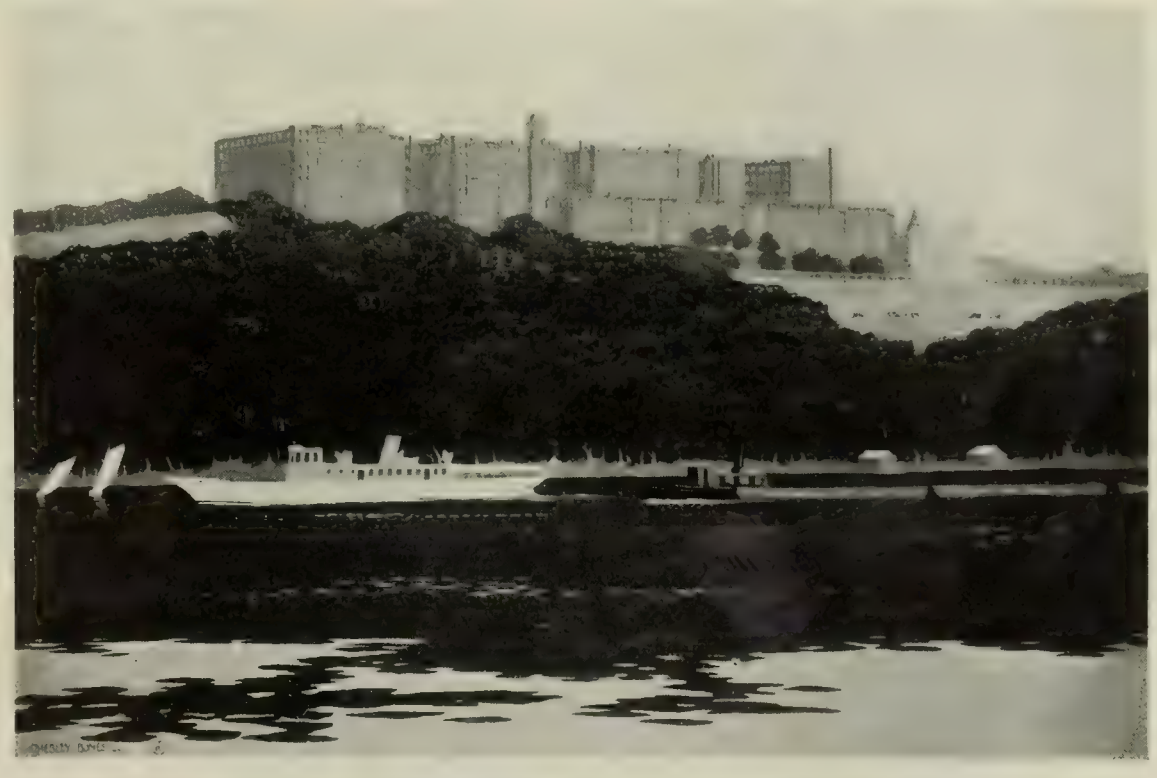
There will be a tailor and valet service at Hudson View Gardens, operated by the same management as that in Dr. Paterno's great Park Avenue apartment building. Not only is this a convenience, but lower prices will be the rule, while the corporation will derive an additional income from the shop.

Barber Shop and Beauty Parlor

In addition to a fully equipped shop of metropolitan standard, for both men and women, it is expected that service will be extended to the apartments.

Maid Service

Well-trained house and ladies' maids will be provided, under the direction of a housekeeper. This staff will be available by the hour or day. Thus co-operation at Hudson View Gardens permits one to enjoy this service at no cost when it is not required.



Hudson View Gardens, the great co-operative colony crowning Fort Washington Heights, the highest point in New York, on the banks of the Hudson. Dr. Charles V. Paterno, the builder of the world's largest apartment house on Park Avenue, has constructed 14 buildings containing 354 apartments, which are being sold to tenant-owners

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It would have been difficult in recent years in any part of Manhattan to have accomplished what has been done at Jackson Heights, because of the lack of an open area sufficiently large to give the owners and developers an amount of neighborhood control necessary to carry out a plan so ambitious and altogether comprehensive as the Jackson Heights improvement programme.

The Queensboro Corporation, as the owners and developers of Jackson Heights, originally controlled an area equivalent to about 110 city blocks located directly east of the great midtown and new uptown business center and only 22 minutes from 42d and 59th Streets, via the I. R. T. and B. M. T. subway lines and about the same distance in time of travel, by motor across the Queensboro Bridge and directly out Jackson Avenue, or Roosevelt Avenue, to 25th Street.

Having the advantage of this large and contiguous ownership, the Queensboro Corporation, E. A. MacDougall, President, has been, from the very start, in a position to map out a definite development, a building and community programme, and to carry that programme out to the very letter.

With the growth of Jackson Heights came the decision to build only the higher grade of "period" type elevator garden apartment houses to be sold on the Jackson Heights Plan of Ownership, and co-operatively owned. This involved the decision to erect only such buildings as might be expected to last for generations and that could be maintained and operated at minimum costs.

Buildings of this type, representing the investment of approximately $20,000,000, have been produced since that decision was arrived at. These buildings have been erected by the J. G. White Engineering Corporation, Dwight P. Robinson & Co., Inc., Stone and Webster and other prominent engineering concerns from plans of George H. Wells, Andrew J. Thomas, Ernest Flagg and other of the leading architects. Olmstead Brothers of Boston, Noel Chamberlain and other landscape architects have designed the gardens around which all of the garden apartment houses at Jackson Heights are built and this development now boasts a population of more than 1,200 tenant-owner families.

The established social status of Jackson Heights and the opportunity there to lead the normal outdoor life without going long distances to some one or another Country Club is the foundation on which there has been erected the existing demand for co-operative apartments of the unusual type and character to be found at Jackson Heights.



A vista down a lovely garden between the Jackson Heights apartment houses

The demand for these higher grade apartments did not come suddenly, but has been due in great measure to the confidence inspired by the proven soundness and general acceptance of the Jackson Heights Plan of Tenant-Ownership and by the faithfulness with which the Queensboro Corporation has carried out its Community development and building programme "to the very letter."

In 1920, it became evident that the market was ready for the highest type of apartments at Jackson Heights. After a year or so spent in the study of period designs, building plans and the manifold details of apartment construction, also in testing the market, it was decided to build the Château Group of Houses, which, as the name implies, are designed after an old French Château, and the Cambridge Court group of Georgian Colonial type by George H. Wells, architect, the inspiration for which came from the new Harvard University Building along the Charles River at Cambridge. The immediate response to this offering encouraged the construction of a $3,000,000 Italian group, "The Towers," recently completed, and the erection of still another block of Georgian-Colonial (English) design, from plans of Ernest Flagg, architect, who designed the Naval Academy at Annapolis, the Singer Building in New York, the Corcoran Gallery in Washington, and many other prominent buildings. This development is now under construction and will be ready in the spring of 1925.

Andrew J. Thomas, architect, who designed many of the buildings at Jackson Heights, planned "The Towers," the newest group rated by experts as one of the finest apartment structures in the city.

"The Towers" group consists of eight fireproof, seven-story garden apartment houses located on the block bounded by 23d and 24th Street, Hayes and Jackson Avenue, adjoining The Château, on the north. These two groups, in addition to the English group of buildings, constitute the operations of the J. G. White Engineering Corporation at Jackson Heights at a total cost of approximately $6,500,000.

Apartments in "The Towers" number but two to a floor, each having four exposures. All rooms are larger than those provided in earlier groups of garden apartments. The plot on which the group of eight buildings stand is 475 x 200 feet in dimension, with a spacing 36 feet in width between each building and an additional 50 feet at the north end of the plot to insure corner value.

Mr. Allesandro Gerbo did the interiors for the interesting model apartment in The Towers. These interiors which are in authentic Italian style harmonize most satisfactorily with The Towers architecture which recalls pleasingly a certain beautiful palace in Northern Italy. Perhaps the most lovely room in this model apartment is the Countess Ricardi's. Here one finds beautiful Oriental rugs, valuable tapestries and antique furniture, the ensemble representing an expenditure of at least fifteen thousand dollars. And the color scheme in fascinating harmony with the whole color plan of The Towers building is a lesson in suiting interior decoration to architecture.



Picturesque seat at one end of Jackson Heights Gardens



Above—*The Towers Garden Apartments and Chateau Garden Apartments (Andrew J. Thomas, Architect)*
Right—*The Towers Garden Apartments showing Parked Street and Tennis Courts.*

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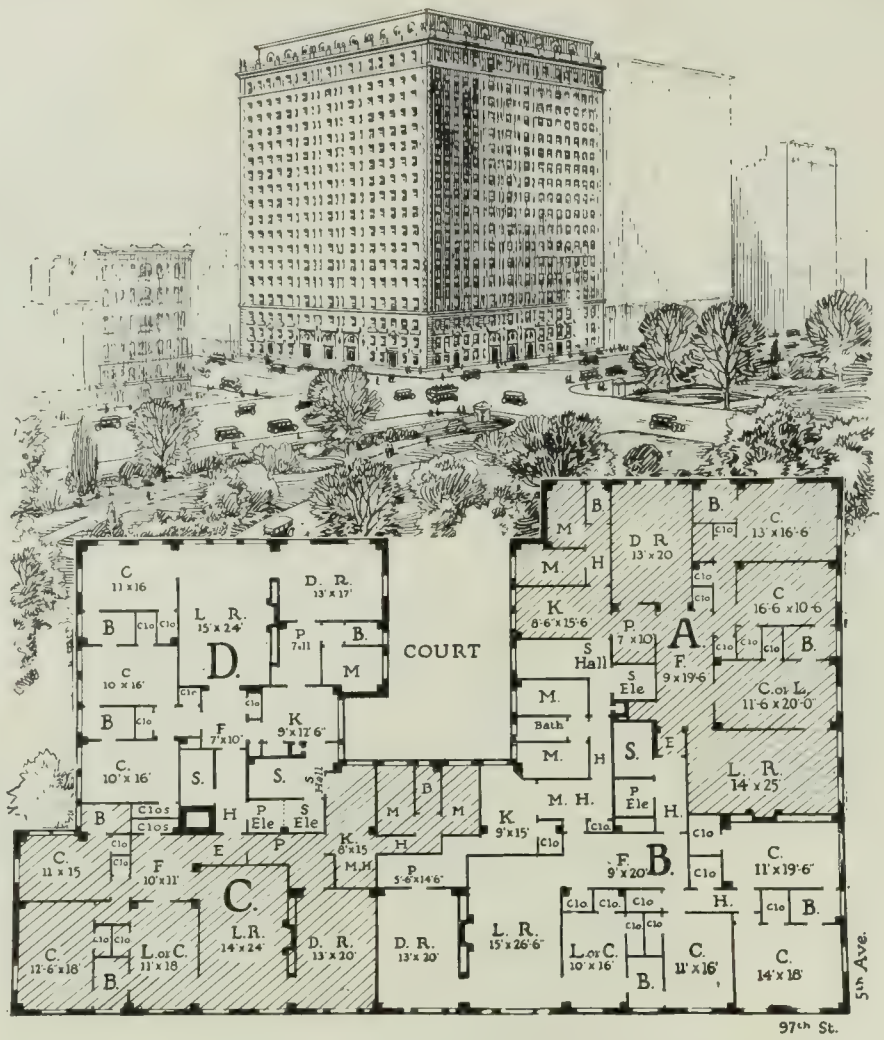
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In Oval—*The Towers Landscaped Garden 500 ft. x 75 ft.*

Above—*The Chateau Garden Apartments.* In Circle—*The Chateau Interior Gardens.*

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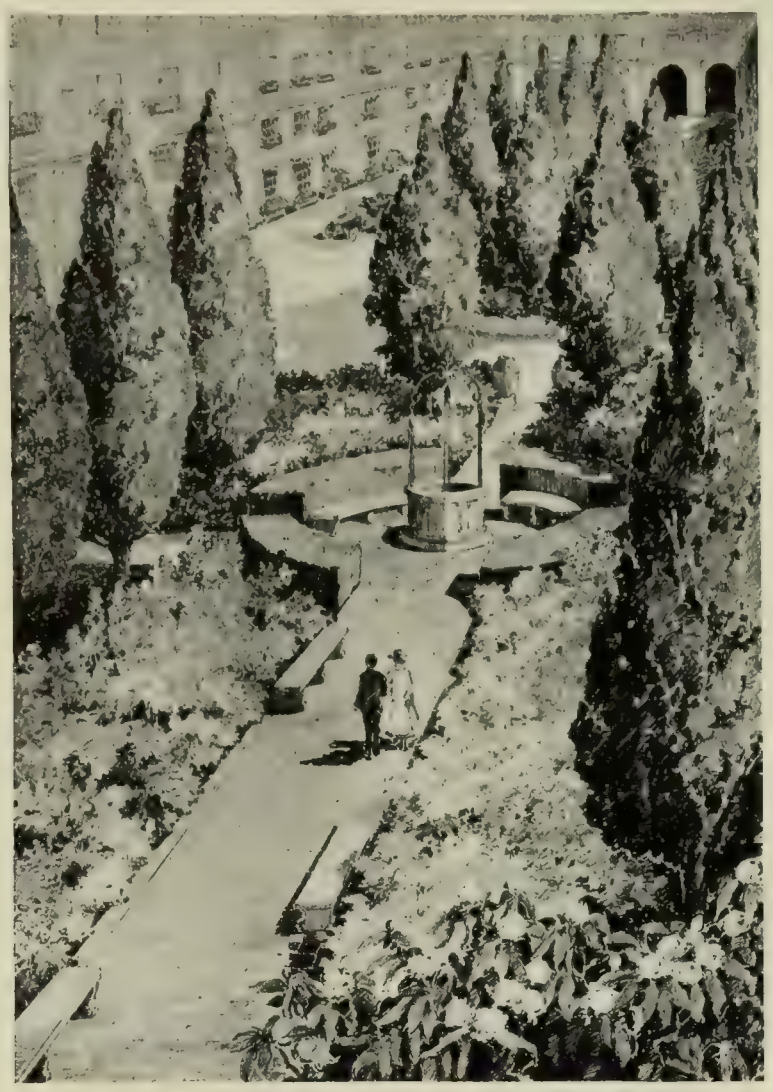
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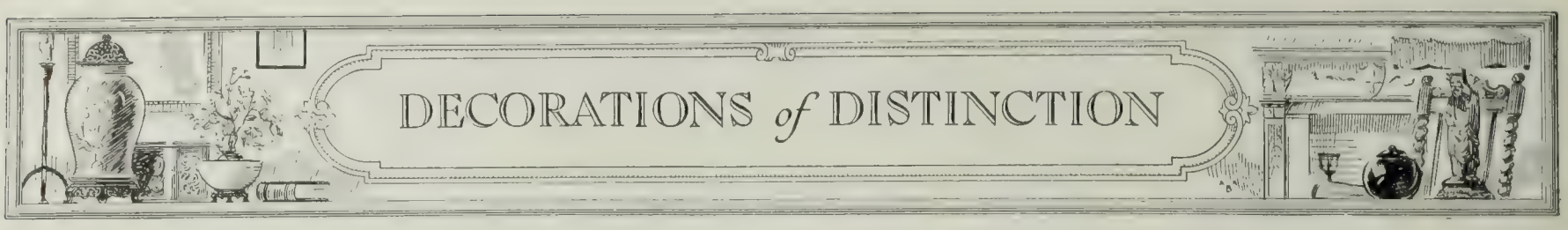
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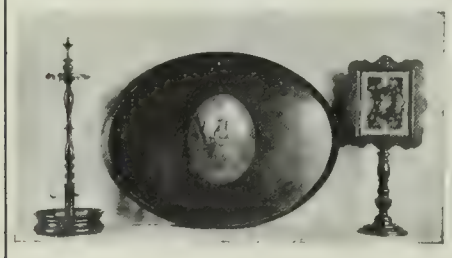
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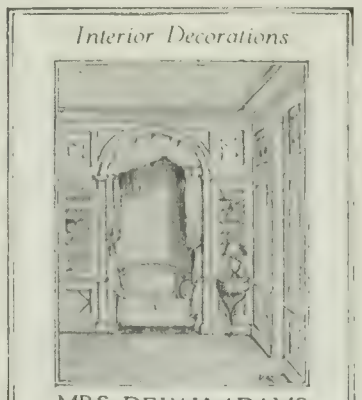
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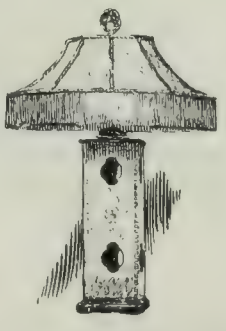
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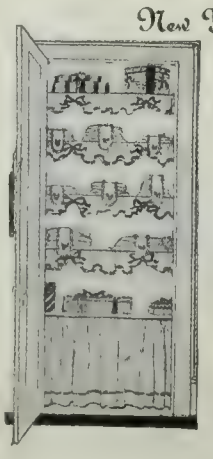
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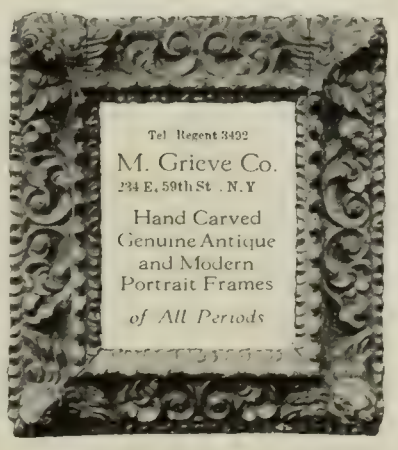


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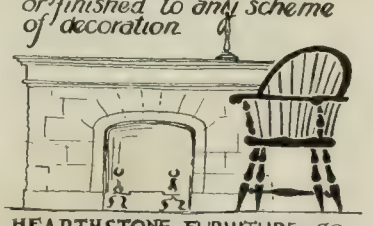
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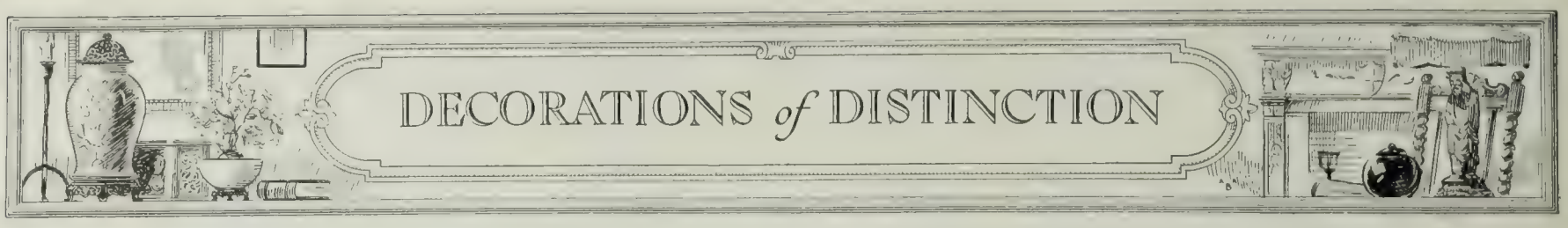
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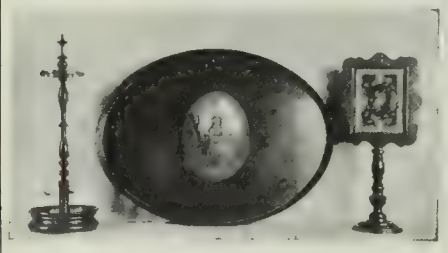


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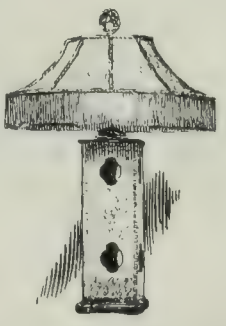
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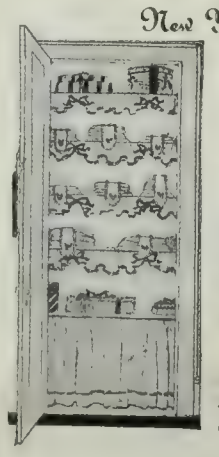


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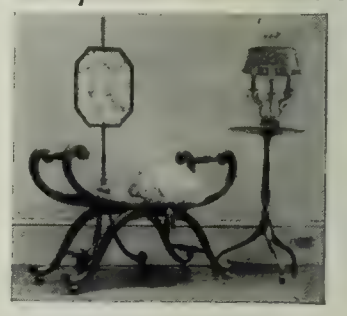
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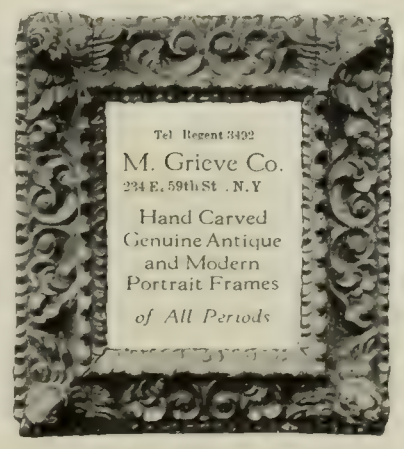


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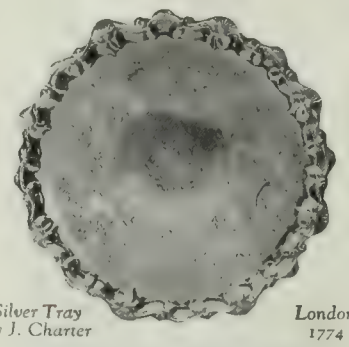
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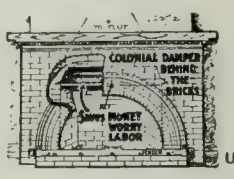
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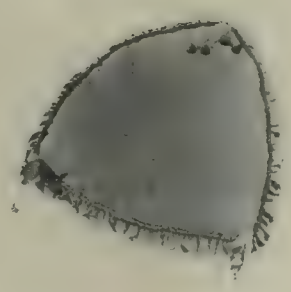
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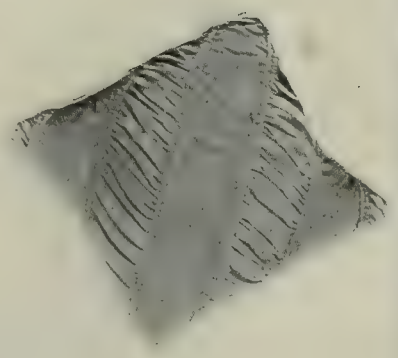
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SEPTEMBER, 1924

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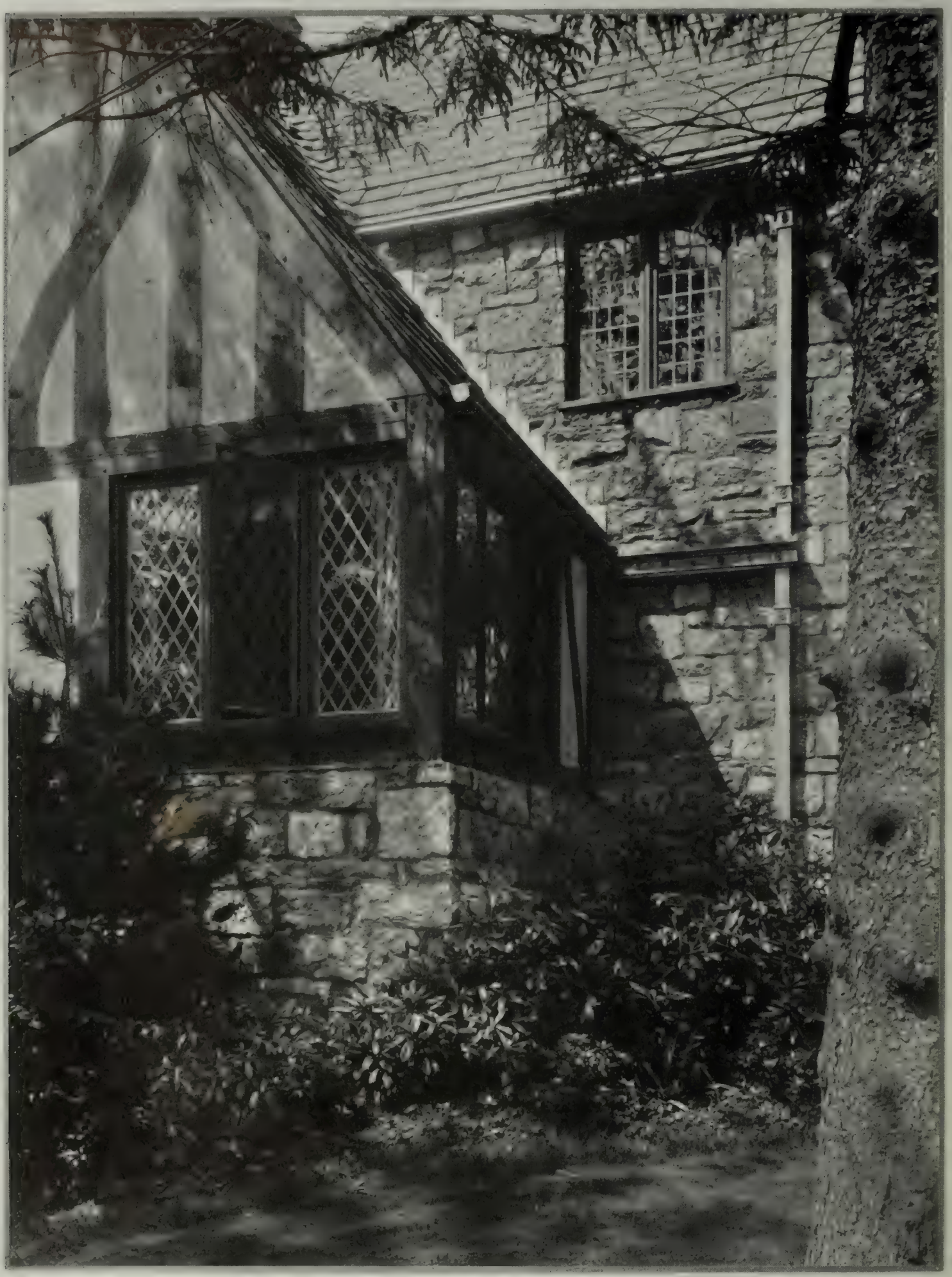
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Lewis Bowman, Architect

Picturesque Detail of the Lewis Bowman House at Bronxville, N. Y. A Hint of the Beauty of the Roofline Is Revealed Here as well as the Successful Association of Building Materials. The Leaded Windows Set in Solid Oak Frames Open Out from a Corner of the Breakfast Room. Other Views of This House Are Shown On Pages 22 and 23

ARTS & DECORATION

A Magazine of Social Life and the Fine and Industrial Arts

VOLUME XXI — *September, 1924* — NUMBER 5

The Rediscovery of Quality in Building

A Term Which Includes Texture, Color, Materials, as well as Design and Craftsmanship

By RALPH ADAMS CRAM

WRITING recently in these pages about contemporary domestic architecture in America, I gave it place above all other house-building during the last four centuries, not even excepting the admirable work of the Adam period in England or the so-called Colonial era in the United States. Let us pursue this matter a little further for it is worth it—since it does not matter much how good special architecture may be—churches for instance, and libraries — if the housing of the people themselves is degraded and degrading, as was the case for example during the "fabulous forties" and after for yet another forty years.

I am not sure that the high excellence of what is done now-a-days is primarily the result either of the return to good models or of the singular culture, capacity and good taste of the architects. Of course all this means much, but what really counts more is the rediscovery of the fact of the supreme value of *quality*. The term includes a good deal, but chiefly the value of all the little details of texture, accessories, colour, materials and varied craftsmanship. Time was (not the old time but the later) when a house was just a house; when plaster was plaster, hardware simply hardware, paint "three-coat work" of a strictly commercial product, a roof merely an upper crust covered with wooden shingles or sharp, clean, blue slate — and so on through the whole category. "Standardization" is the primal curse of society and "efficiency" is its protagonist. Curiously enough, the process showed itself almost first of all in what passed for architecture, and now while it is running riot in other categories of activity (even in education, the Saints help us!) it is receding from the fields of its first conquest, and we are getting back more nearly to personal and individual work.

Not without pains however; the present organization of the building trades is such that anything outside the mechanical and standardized run is harder than ever to get, but the saving fact is that architects now want it and are ready to fight for it, and if one wants a thing badly enough it may be achieved, though at the cost of much patience and money. Some years ago my brother wanted to build an ell on the old house in the country where we were born, and I gave him all the necessary full size details for the cornice, gables, dormers, etc., all based on good precedents of a century ago. After the country carpenter had finished his work I saw it and was amazed at its ugliness. Investigation revealed the fact that every detail had been ignored and the coarse mouldings and crude proportions of 1835 substituted. The explanation of the able carpenter was the *he* wasn't going to follow such details, for that wasn't the way dormers and "fayshies" and "cornishes" were made. Now, when plastering is to be done, or stone pointed or something of the sort, an architect goes to the works and does a sample with his own hands, and nine times out of ten the workman sees, understands, and disregarding union rules and regulations, has the time of his life in following the sample and putting some personality into his work.

It really does come down to this in the end, that it is personality, details, the little things that count, and the demand that came with the new generation of architects has begun to furnish the supply. Take one case for example, the roofing tiles of burnt clay that were demanded when "Mission" and "Romanesque" models came into vogue. At first the alleged "Spanish" tiles were the most repulsive mechanical products, hard, vitrified, glazed, most accurately made and of the most horrible raw, orange-red color that the kilns could produce. Of course they looked like the devil, and the architect stood aghast at the result, wondering why his house was ruined. Now, during the last few years, half a dozen manufacturers have set themselves to produce something more nearly resembling the lovely tapered tiles of Spain, Italy, Mexico; tawny browns in color, rough and dull in texture and capable of being laid up with some degree of irregularity. They have succeeded to admiration and there is no excuse now for the silly scarlet horrors that once did duty as roof tiles.



Courtesy of the Creo-dipt Co. — *Charles L. Platt, Architect*

A modern house of great simplicity and dignity truly exemplifying the word quality in architecture and materials



Courtesy of the Atlas Portland Cement Co. *Cross & Cross, Architects*

A cement house of graceful lines with modern thatched roof and pleasing architectural detail

Then there is the harmless, necessary plaster. No so long ago it just *had* to be put on in three coats (the Unions still demand this, I believe) the last coat of adamant, as smooth and perfect as a sheet of coated paper, with metal corner-beads, so that every angle would be sharp and true. Banderlog architects would design a picturesque Mallorcan or "Mission" house, let the specification clerk assemble his document from his card-catalogue, and then wonder what was wrong anyway, that the finished product should bear about as much relation to his original conception as a set of sectional bookcases does to Merton College Library.

So you could go through the whole catalogue. Commercial hardware as mechanical in manufacture and as technically unexceptionable as a Ford car; woodwork "filled," sandpapered, finished with three coats of shellac and rubbed down to an "egg-shell finish"; fake-brick with the texture of a piece of sheet iron; hardwood floors of two-inch strips, architraves, base boards, window sills with an "apron" underneath, all made to exact specifications and the same for all cases, and so on *ad nauseam*. Truly the set of specifications for a house from the time of Andrew Jackson to that of Theodore Roosevelt was a wonder and a portent.



Albert Kahn, Architect

Harmonious combination of building materials shown in a detail of the Country Club, Detroit, Mich.

To a certain extent this state of things was due to the silly craze for machines and machine-made products, which, of course, continues today with increasing excesses, but at last there is a realization that spiritual and aesthetic values are lost by the mechanical process, and so, little by little, some progress is being made in the recovery of real craftsmanship. In architecture (except in graded schools) standardization is being got rid of; mechanical exactitude and the engineering standard are sure to reveal their defects; the personality and charm that come through the varying touch of the human hand and the application of varying human brains are making their appeal, and so, during the last ten years, a really



Courtesy of the Indiana Limestone Quarrymen's Association

The spacious dwelling of Mr. Charles Schweppe, Lake Forest, Ill. The decorative detail is supplied by the use of limestone for window, doorway and porch frame as well as balustrade

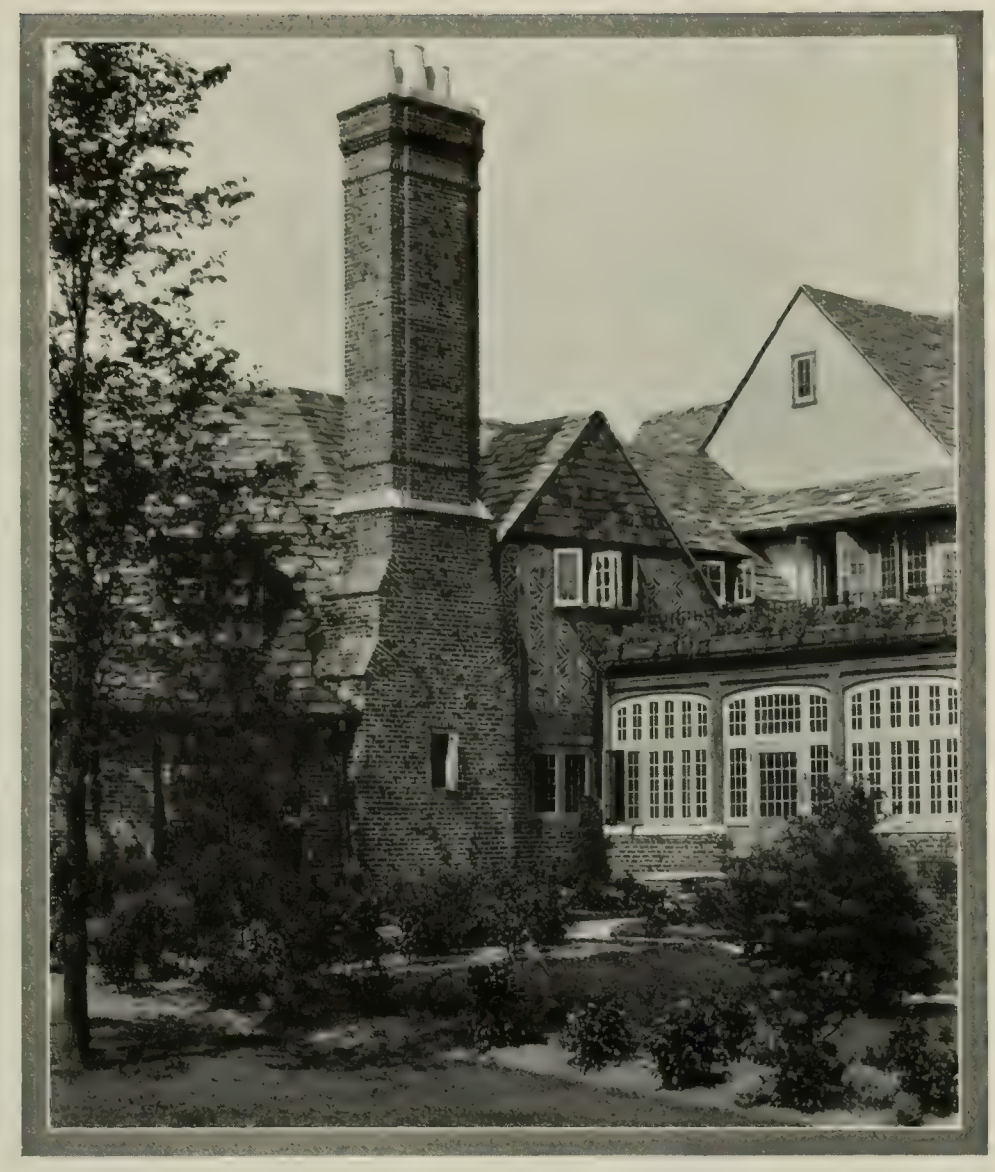
marvelous advance has been made in the recovery of true values in architecture.

Of course it is apt to go too far—everything does with us, and desirable personality infringes on reprehensible forgery. I have in mind one house (if not more) where all the materials are indigenous, the workmanship local, the date of origin but a few years agone, which might, so far as occular evidence goes, have been imported bodily from Sussex or Warwickshire and date from the sixteenth century. All the marks of time are there—weather-worn textures, climatic patinas, the structural debilitation of ages, even the worm-holes and the moss (how did he do it?), but this, I think, is a good principle carried too far. One need not indulge in deception in order to achieve beauty.

Granted, then, the fundamental importance of the details that make up the whole, and of that personal quality which is the antithesis of standardization and mechanism, the lot of the architect and owner is happier today than for many years, in spite of the steady disappearance of the old type of craftsman. In all, the products of burnt clay there has been a remarkable advance, and one can now obtain not only all sorts of roofing tiles of the right sort, but brick and floor tiles of fine colour and texture and with just the right amount of variation and irregularity. The same is true of painted and glazed tiles, whether they are made here or imported from Spain, Italy or Holland. Hand-forged ironwork is now better and more varied than for centuries, and one has only to pay for it to get joinery that is done by hand, with all that implies. Of course, leaded glass has long been on a basis of excellence, while the hand-loom is giving us interesting textiles once more.

Indeed, there is hardly a class of work where, if an architect wants it and a client can appreciate it enough to pay for it, something of real excellence cannot be found.

And it is found, and used, as is proved by the domestic architecture of a dozen different regions in the United States. The Pacific Coast was one of the first to exploit this new-old field and much of this Western work, whether it is "Mission" or "Aztec," Spanish, Italian or Mexican is redolent of charm because of its meticulous insistence on the value of detail in design and craftsmanship. Philadelphia with its own local style follows close and Chicago as well, and New York for that matter, and Boston. Now, the personality that began in the homes has extended itself to the shop and the cabaret and, for aught I know, to the "Radio Mart" as well—in time. Of course some of this has rather the connotation of the famous sign "Ye Olde Automobile Shoppe"; but, after, all, it manifests "the spread of culture amongst the masses," so "as a stranger give it welcome." The reality is there even if sometimes it is misapplied.



Striking detail of the Country Club, Detroit, Mich. The use of brick in the half-timber construction is unusual and interesting and the roofline well managed



Bigelow & Wadsworth, Architects

In this residence of Henry Bigelow, Esq., we find a stately effect accomplished by rusticated stonework, concrete stone and plain stucco walls

Of course, a good deal of the "quality" that inheres in the work that is being done today is due to varied and interesting textures, surfaces, and colours, but apart from this, there is the question of that roughness and technical lack of mechanical perfection that is equally out of harmony with nineteenth century standards. What men are striving for, of course, is the personal, intriguing quality of hand work. They are sick and tired of mere perfection, and they are bound to get the individuality of hand labour even if they do it by machinery! Again, the thing is carried too far, and exaggeration creeps in, to the grave injury of the result. There is just one way to get hand-work, and all that it implies and conveys, and that is, having it done by hand. Can we get back to this? Can we produce real craftsmen once more who find absorbing interest in their work and in doing it after the ancient fashion? It seems as though this ought to be possible. As a matter of fact it is, in certain fields; hand-forged iron, for example, but we shall fail of what we are aiming at until we can find and employ real craftsmen of the old sort in the fields of masonry, joinery, plaster work and all the other branches of house-building. The mechanical age is showing its weakness and its limitations. Some of us think it already is riding for a fall, yet the new tendency in building is at least an evidence of a new ideal that may play its part in bringing in an era of better things.

EDITOR'S NOTE:—It is impossible to read Mr. Cram's article without a profound recognition of the idealism which has prompted it, which has influenced all his great undertakings, and the realization of which has brought him recognition as one of the great architects of the world. We, too, share his love of the work of the old craftsmen, who personally designed and executed everything they set their minds to. And for centuries the world has paid tribute to the hand-made beauty of the different artists of all nations. The first acceptance of the machine was followed by an immense relief in the output of comfort and convenience for the world, but a very definite degradation of ideals. We all suffered from this, artists, manufacturers and public; all victims of this unhappy state, from which we are now recovering. And today, probably no audience will have a greater appreciation of Mr. Cram's idealism than the manufacturers of our finest building materials. The best of the producers share many of Mr. Cram's ideals, their products are being influenced by them. Very recently, I made a careful survey of the finest modern building materials, and I found roofs that carried charm and picturesqueness, bricks of a surface and mellowness that might have been achieved by the elements, slate with flowing edges and wonderful colors, and shingles made safe from fire and weather. I found stucco and cement with a surface quality that one would imagine only centuries could attain, and so on, down through the long lists of beautiful materials that are being put into beautiful homes today.

American Sculpture Shown in Gardens

An Exhibition at Rittenhouse Square of the Work of Famous American Artists



"Young Diana" a fountain by Janet Scudder



Fountain by Anna Coleman Ladd



Fountain in Rittenhouse Square with sculpture decorations as follows: Duck Girl by Paul Manship; Fairy Fountain by Beatrice Fenton; Running Boy by Janet Scudder and Fountain for Formal Garden by Brenda Putnam

Exhibition of Sculpture in the Open Air, arranged by the Philadelphia Art Alliance and the Fairmount Park Art Association held in the gardens and galleries of the Art Alliance, and in Rittenhouse Square on which the Art Alliance faces



"Thread of Life," by Harriet Frishmuth





"Boy and Panther Cub," by Malvina Hoffman

"Child on Sphere," by Albin Polasek



"Sundial," by Edward McCartan

"Frog Baby," by Edith Barretto Parsons



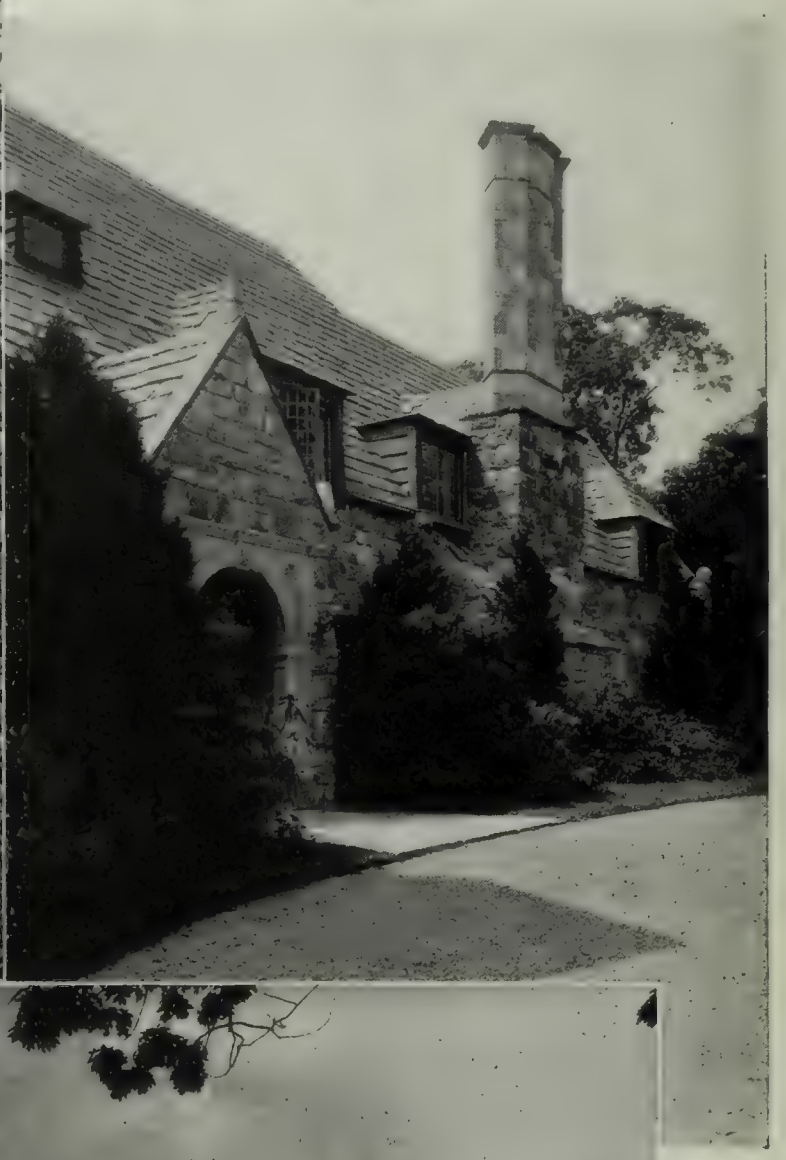
This exhibition of sculpture in the open air which took place recently in Philadelphia was probably the most interesting showing of modern garden sculpture that has ever been made. It should mean a great deal to people who want to make their gardens beautiful, because it is quite impossible to display sculpture intended for the open air adequately in a closed room with artificial lighting. In the lovely old gardens of Italy and France an atmosphere of beauty and friendliness was created by the introduction of a very fine expression of sculpture, rather more impersonal than the garden sculpture of today, but a proof of the lasting beauty that an artist can add to every sort of garden, large and small, formal or simple. And beautiful as sculpture is when first placed in a garden it grows more lovely with age, more at home, more profoundly intimate to the trees and flowers. American sculptors, perhaps more than any others in the world today, are recognizing in the work they produce the significance of sculpture in the garden

Adapted Late Jacobean Stone House

The Form, Color and Materials of the Lewis Bowman House Are Worth Scrutiny



Detail of entrance to the Bowman house at Bronxville, N. Y. The beautiful framework of the entrance of this house is of Indiana limestone and the medallions carved in the door frame are appropriate to the Jacobean period. The wrought iron lanterns were designed by Mr. Bowman. Boxwood trees each side of the entrance add to its picturesque beauty



The front facade of the Bowman house, with fine stone chimney and picturesque, irregularly placed windows



Lewis Bowman, Architect

Photos by J. W. Gillies

A more extended view of the front facade, showing the great charm of the roofline, the roof being laid in gray and black cement in the old English fashion. The combination of materials is exceptionally well managed, including as it does, half-timber and stucco, gray local marble, Indiana limestone, solid oak woodwork and leaded glass

The garden side of the Bowman house showing terrace which runs along the outside of the living room and porch as may be seen in the plan below. Both steps and terrace are of local flagstone which fits in beautifully with the local gray marble, the oak and the stucco in the half-timber construction

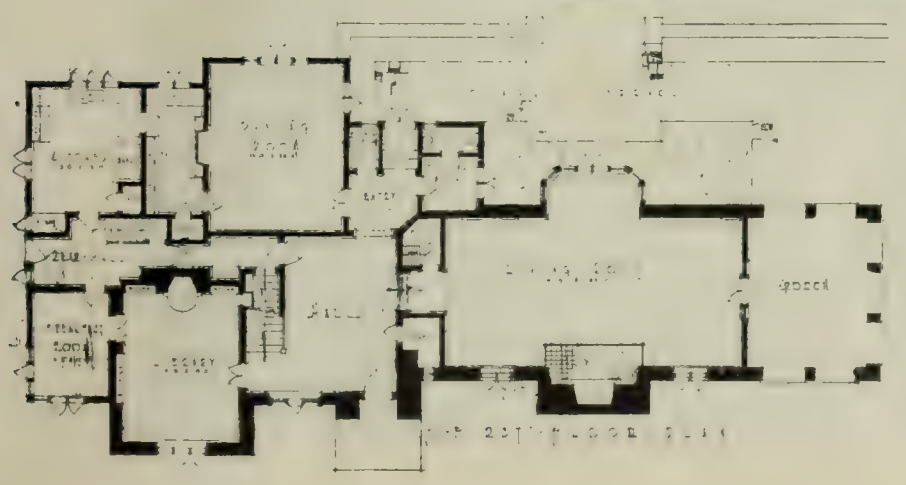




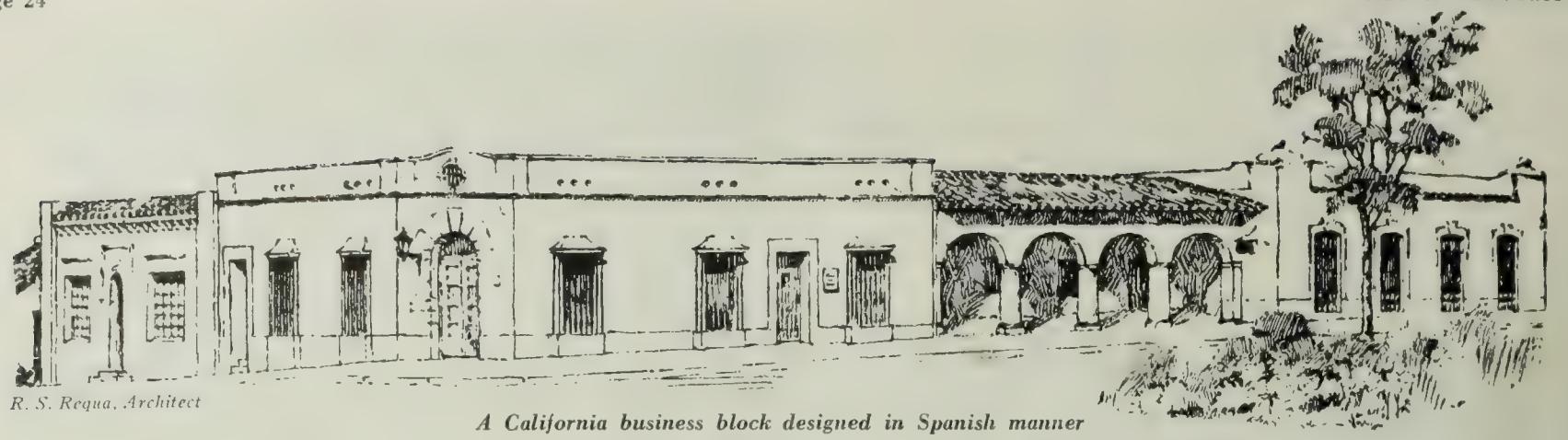
Entrance hall to the Lewis Bowman house showing a most distinguished use of solid oak beams which practically hold up the house. The fine, substantial stairway is also of oak. The floor is of old flag waxed. The dark table placed against the wall is Spanish and there is an interesting Italian chair at one side



The living room in the Bowman house has ceiling beams of solid oak, all structural. The umber tinted limestone walls are a copy of old Jacobean plastering and the splendid fireplace is an original Jacobean oak mantel. The predominating color in this beautiful room is deep crimson. The casement curtains are putty color and the window draperies crimson and gold brocatelle. The large rug is Turkish with a crimson field



Floor plans of Lewis Bowman house



R. S. Requa, Architect

A California business block designed in Spanish manner

Some of the Newest and Finest California Estates

From Splendid Old Castilian Architecture Has Developed a Type of Residence Distinctly Californian

By **BOARDMAN PICKETT**

"THE impression that Spanish-type houses in California follow the Mission style should be corrected," says one of California's most successful architects. "To be sure most of the architects who intend to work out here on the Pacific Coast make a careful preliminary study of the California Missions, but what they learn from this study becomes merely a part of their architectural alphabet. The Mission style can hardly be considered suitable for residence work. In general, its lines are too heavy and the designs are too crudely worked out. Castilian architectural features, on the other hand, are particularly well adapted to the climate and topography of California, and from them there is being developed an interesting and distinctive American style."

Talks with several of California's leading architects bring out certain interesting points in connection with present-day trends. "It is absurd," so we are told, "to expect people who come to California with the background of a long line of English ancestors and New England associations to be willing to adopt immediately Mexican Colonial architecture, or even the more graceful Castilian styles. Of course, these types of architecture are more or less adapted to the climate and topography of California, and architecture that is sound must take those two factors into account. But home builders who come to California from other parts of the country must be allowed to live here a generation or two before they can be expected to develop a distinctive architectural style embodying the features that they have learned to love as an expression of their life in this environment. They will doubtless retain such features of Spanish architecture as are suited to their needs—tile roofs, plaster walls, patios, arches.

"But the resulting style will come down by a different route from that by which the Mexican and Mission characteristics have come. In Mexico we find basic Spanish ideas carried out in a manner which employs much ornament and a variety of colors. Practically all of this ornamentation was left off in the Mission buildings. Mission archi-



Harwood Hewitt, Architect

A patio corner in the tropical home of Mrs. Alice Lynch, Los Angeles



Carlton M. Winslow, Architect

This beautiful Mediterranean type of house, the home of E. R. Richardson is built on a hillside in Laughlin Park, Hollywood. The rooms here are of irregular shape and on different levels creating an unusual atmosphere of great charm



Carlton M. Winslow, Architect

This most interestingly designed California house is the home of Carlton M. Winslow. It suggests Spanish influence, but is definitely original in design and execution

tecture was not a new style. It was a perfectly natural endeavor, on the part of the early Spanish *padres,* to reproduce Spanish Renaissance or Mexican architecture according to designs which they carried in their memories and worked out in crude materials with the help of Indian workmen. No present-day architect with thorough training and experience would consciously imitate Mission styles, because such an architect would be familiar with the original Spanish designs. He would simplify the Spanish models in his own way, rather than copying Mission methods of simplification. The distinctive architecture of California will probably be a flux of Spanish, Italian, and French Riviera features, for certain elements from each of these styles will be appropriate here. Even English styles will be appropriate, because the people who come here loving their English-type homes will gradually adapt the English architectural features to our local climate and living conditions and will create a satisfactory result. However, since Spanish, Italian, and French Riviera features will probably predominate in the architecture of California, we might perhaps best designate the style by the term 'Mediterranean.' "

Various materials are found in the construction of these Mediterranean-type buildings. In order to attain walls of the desired thickness, adobe bricks have often been used. These bricks are made of a certain kind of soil mixed with straw and baked by the sun, and they are protected from the disintegrating effects of rain by frequent applications of a special kind of whitewash to the outer surface. Adobe bricks are still used in certain localities and for special buildings here and there. But we are told that in most parts of California they are too expensive for general use, considering their comparative lack of durability. While they are in the process of making they should be turned every day in order to dry properly, and as Mexican workmen are now charging regular American wages, adobe is no longer the inexpensive building material of former years. We understand that in New Mexico, where quantities of adobe bricks are being turned out every day, the proposition is somewhat different, because Mexican workmen in that part of the United States are familiar with the processes involved. Architects tell us that in most parts of California, however, careful training and oversight are necessary in order to produce satisfactory results. Builders are therefore inclined to turn to other materials which are more desirable than adobe from the point of view of permanency.

Hollow concrete construction is considered the best by some architects. Four-inch walls, with about an eight-inch wall space, can be worked out to give the effect of adobe. Hollow tiles are said to be satisfactory if handled properly so that dampness cannot penetrate through the walls. We are told that the expense of hollow tile is about the same as that of brick. Brick is often plastered over with a special preparation something like whitewash, which gives an "old," uneven effect. Some people consider this effect interesting, while others find that the result resembles the effect produced by the rear of old business buildings that have been whitewashed and not kept up very well!

Perhaps the most generally acceptable color for the outside walls of Mediterranean-type houses is sand, mixed with a little burnt umber or something of a reddish or pinkish cast, to give warmth. Many residences in Santa Barbara and elsewhere are strikingly warm in coloring, the walls showing tones ranging



Maiston, Van Pelt & Maybury, Architects

This delightfully planned modern California house is the home of James Supps Booth at Linda Vista. The architectural detail is essentially distinguished, from the unique plater chimney down to the fine wall gate



An extended vista of the Booth home so well placed against a mountain side with an effect so simple, yet a sureness of architectural handling that characterizes this architect's work. The entrance with its sense of cloistered seclusion is particularly fine

from pink to terra cotta. Sometimes a brush coat of color is applied before the plaster is dry. Some of the color sinks in and some does not, so that there is an unevenness to the result. White is very effectively used in Montecito and certain parts of Santa Barbara, where the walls of residences gleam through the foliage of giant live oak trees. The surface of these white walls is smooth to the touch, but it shows plainly the uneven trowel strokes with which the plaster was applied. Corners and edges are smoothed off unevenly, to give a hint of the softened charm produced by age. Probably the most usual color for the wood trim of Mediterranean-type houses in California is the Spanish blue-green, although brown stain and other color effects are also frequently seen.

While many houses of the Mediterranean type have been built in various parts of California, the Spanish and Mexican Colonial features have been worked out with unusual success in Santa Barbara and Montecito. The comment has been made of Santa Barbara that "there is hardly a city of its size in the United States, or at least on the Pacific Coast, where so many notable and attractive structures are to be found." However that may be, it is certainly true that Santa Barbarans are taking great interest and pride in the development of Spanish-type architecture, and the results of their efforts seem to justify their enthusiasm.



Myron Hunt, Architect

Major J. H. H. Peshine's house against a hillside is arresting and the simplicity of the architecture with its excellent proportion, delicately wrought iron work and unusual planting give an air of rare elegance and dignity



George Washington Smith, Architect

The red tiled roofs of this residence of Mrs. G. S. Courtney in Santa Barbara are singularly beautiful, not only in color but in interestingly harmonized lines. The wooden fence and stone gateway is charming under the mass of richly varied foliage

Five architects and landscape architects were recently chosen as judges to select from eighty recommendations made by the people of Santa Barbara the most notable houses and gardens in the city and its vicinity, the resulting choices to represent the city in a state architectural contest. The report of the judges of this Better Architecture Competition, as published in the Santa Barbara *Daily News,* is of general interest from several points of view. It shows what has been considered most worthy of attention in judging the progress of a city along architectural lines. It also makes clear to us what features are being most successfully worked out in the notable buildings of an architecturally notable city in California.

"The instructions to the Jury were, 'Points of architecture to be considered are usefulness, arrangement, relation of exterior design to interior design, beauty, harmony of detail, setting, purpose, color, and appropriateness. The size or cost of the structure not unduly to influence the Jury's decision, and a special quality possessed by some buildings and gardens—the elusive quality of charm, which must be taken into account, as it may be said to represent the soul of the design.

"All kinds and uses of buildings—residential, commercial, industrial, educational, religious, public, and semi-public—should be compared by the Jury to see which seems to express the highest development of architecture."

Among the non-residential buildings selected by the Jury were:

The Old Santa Barbara Mission considered notable for its breadth of scale and simplicity of composition, which give it a quality that is seldom attained in present-day work.

Also El Paseo, the name applied to a group of buildings

(Continued on page 75)



R. S. Requa, Architect

Office building which is given an old world charm by its recessed windows, iron grilles and balconies and hidden garden

Miss Dorothea C. D. 'A. Kibbe



Photograph by Curtis Bell, Inc.

Daughter of Mr. and Mrs. Harry Ulysses Kibbe, of New York. Miss Kibbe graduated as president of her class at the Gardner School last spring and is contemplating going abroad to continue her study of vocal music this winter, prior to her debut in New York

Two Very Rare Eighteenth Century English Prints

The Colors Have the Mellow Charm of the Early Autumn English Landscape, Soft Browns, and Old Yellows and Pale Rose



G. Morland, pinxt. *Courtesy of Kennedy & Co.*

"The First of September, Morning" is the title of this quaint old print and, of course, "Evening" follows on the next page. In the latter part of the 18th Century, and for that matter extending on into the Victorian period, all art seemed to be considered in pairs—paintings, prints, statuettes, even garden sculpture, seemed always to be thought of in terms of "Morning and Evening," "Youth and Old Age," "City and Country." If love happened to be the subject of art, its two obvious phases were shown, Domesticity and Venusburg. Even furniture and fine rugs and tapestry came in pairs.

Quaint Expression of English Country Life

These Prints Were Published in London in 1796 by T. Simpson, St. Paul's Church Yard, and Darling & Thompson, Gt. Newport Street



Courtesy of Kennedy & Co.

"The First of September, Evening," is the naively obvious title of this enchanting old print. The hunter is admiring his handiwork and is apparently explaining that if conditions had not been against him, the hare would have been much larger or there would have been a great many of them. Although he belongs in this particular picture, he is also the universal huntsman, so well described by Mr. Browning in his poetical thought "that a man's vision should exceed his grasp." Little daughter, however, is deeply impressed even if son in the window looks a little skeptical



The type of Spanish Galleon used in "The Sea-Hawk"

Some Democratic Muses and Louvres

"Jazz and the World Jazzes With You, Bach and You Bach Alone"

By BENJAMIN DE CASSERES



The "Sea-Hawk" sailing into Popularity

THE Nine Muses were born of Zeus and Mnemosyne in order to raise the intelligence of the Middle West of Greece, which just before the advent of the Nine Gals threatened to sink into free verse and Neo-Egyptian cubism.

They were born, as you of course know or do not know, at Pieria, at the foot of Mount Olympus, which was the Overlook Mountain of the Hellas Peninsula, while Pieria was its tiny Woodstock nestling at its base.

There were originally only three Muses, but as the erotic high jinks of the Latin Quarter of Thrace and Pieria penetrated further and further into the moronic consciousness of Boetia (originally the Kansas of the Sacred Peninsula), Papa Zeus kept adding to his brood (the innards of this flippo-didacto introduction will emerge later, dear readers).

Contrary to all current belief in Greenwich Village and Al Woods' office, the famous Nine were strict Volsteadians, for they permitted their votaries on Mounts Parnassus and Helicon to offer them libations of water, milk and honey only.

It took some centuries for the votaries up around Montmartre to secure a modification of this law. Light absinthes and twelve-mule power brandy were finally conceded.

The Muses were always aristocratic, highbrow. They inspired only the Vere de Veres and the Jim Ham Lewises of the intelligence.

They stood as frigidly aloof from the aspirations and ululations of the mass-mind as *The Dial*.

Were there ever any democratic Muses? Did Zeus or the Supreme Court of the United States ever recognize the existence in Demos of the Thirst for an Aesthetic Universe? No. Thalia, Melpomene, Euterpe and the rest of them were created for the individual who came trailing clouds of glory and had debts behind him, which is the way of genius.

The People (the great Dumb Show before the Parliaments of Heaven) were doomed to live and act under the unit rule by a decree of the gods.

There being no Democratic Muses, it is necessary, as Voltaire said of God, to invent them.

We must have a Muse who presides over the newspaper. The development of the newspaper is parallel with the development of democracy. Vox Hearst vox populi!

I do not use Mr. Hearst's name here in a derogatory sense, but as a symbol. The newspaper was the first Voice of the People, the first attempt that Demos made to establish a Muse of its own, its first successful triumph over the unit rule.

An aristocratic newspaper (I use the word in the high sense of an aristocracy of culture and character à la Nietzsche) today is almost unthinkable. In America such a paper would probably be kluxed and kleagled out of existence and denied the existence of the mails, even were it endowed by Cabell, Mencken and myself. Irony and culture are seditious in These States.

Demos aspires, respires and perspires through its newspaper. Joe Jones and Jack Smith can lambaste one another in the letter-to-the-editor page.



Julanne Johnston as the Princess and Douglas Fairbanks as the thief in "The Thief of Bagdad"

Demos is tickled to gurgles and light coos by its funny-man.

It has its own little Parnassus and Helicon in the editorial columns, where it is dosed with unusually good English into which a scented gum-drop called an idea is dropped occasionally.

If the highbrows have their Shakespeare of the tragedies and their Poe, hath not Demos its Leopold and Loeb? Colossal syndicates fatten it on health hints and show it the primrose path to Success.

The newspaper, then, is the mighty Aaron who smote on the rock of Demos—and Niagaras of assuaging treacle gushed forth.

Over it shall preside the first of the democratic Muses, Optima, Our Lady of Bunk.

We must have a Muse for the motion picture, a section of the art democratic.

In the "movies" Demos for the first time could see itself. It could find no trace of itself in any of the plastic and pictorial arts until then. Painting was highbrow—even a Teniers kitchen or a riotous chasing of the wenches O! even the paintings of the Dutch school could not wake in the mass brain what Henry James calls the "miracle of recognition."

The Muse of the American motion picture has decreed a formula:

The heroine must look like Little Eva. The hero must look like Little Lord Fauntleroy come of age. The villain must look like Bill Sykes or an Italian bootlegger in evening clothes. There must always be a light in the window for No. 36436 when he returns from Sing Sing, and the wayward daughter must always be first soused up on cocktails by a married man in a New York dive. The divine formula has just 101 combinations.

I am personally a devotee of the motion picture, just as I am a follower of all the democratic Muses. "The Sea Hawk," "The Thief of Bagdad," "Between Worlds," "The Covered Wagon," "The Marriage Circle," "Anna Christie," "A Woman of Paris" and "One Glorious Day" are instances in which the Muse nodded and dreamed forbidden democratic dreams.

"The Thief of Bagdad" is a carnival of color and Oriental life such as no one ever saw with the human eye outside of a "movie" studio; but here I am at one with the proletariat — a beautiful lie is more to be desired than the ugly truth. Through "The Thief" there moves the curious, exotic figure of Anna



Anna May Wong, the Mongol slave in "The Thief of Bagdad"



Enid Bennett as Rosamond Godolphin in "The Sea-Hawk"

May Wong, beautiful Chinese girl, if not out of the Celestial Kingdom at least out of the Kingdom Celestial, where men go mad for the daughters of women. I went back to see "The Thief" again and again, to enjoy Fairbanks and also to get another glimpse or two of this hallucinating being, Anna May Wong, who gives us dreams beyond the reaches of our wives.

"The Sea-Hawk" is a superb melodrama of the land and sea out of Rafael Sabatini. It is a tale neither plain nor unvarnished, but a tale in the olden, golden manner that neither points a moral nor adorns a problem, thanks be to Frank Lloyd, the director who has conjured with his megaphone—the Prospero wand of Demos—a battle on the vasty deeps of the sea that sticks to the palate of my imagination.

The mass-culture of Demos in Europe being on a higher plane than anywhere else in the world the Motion Picture Muse has sent us some great works of art—"Doctor Caligari," "Deception," "Peter the Great," "Mother Earth," "The Loves of Pharaoh," "The Golem" and "Passion," to quote a few.

Needless to say, they were all financial failures in this country, for what have we to do with the Beautiful, the Inexorable and the Ironic *per se?* Hold the mirror up to nature in America and our domestic post office Muse will smash the mirror and the Censor will yawp, "Nature — c'est moi!"

And so from hour to hour the camera grinds and grinds and then from hour to hour they shoot and clinch — and thereby hangs the tale in our seven-reelers.

Let us turn from the Muses of the Masses for a moment to the Louvres of the Masses. Following out the original psycho-metaphysico line of research, I believe that whatever exists in the highest heavens of thought and artistic creation must be reproduced in an infinite number of carbon copies, so to speak, in the strata of organisms below. In a word, speaking sociologically, whatever shimmers in the heavens will cast a flickering image in the mud, and although I am a democrat of democrats, I hold that democracy is mud. So let's puddle.



Douglas Fairbanks in his extraordinary presentation of one of the suitors in "The Thief of Bagdad"

Among the Louvres of the Masses is the Comic Section of the Sunday paper and the comic strip in the dailies. I do not know anything that so typifies the spirit of Demos—its one-dimensional plane of thought, its divinization of slapstick, its total lack of imagination and its foreordained vulgarity — as this "comic" stuff. The crowd go through these bits each day with the fervor and unction of a Raphael about to unveil a new masterpiece.

The habitués of these Louvres of vulgarity are divided into two groups—those who move their lips while reading and those who do not. Those who do not are the cognoscenti.

There is an English language that is quite esoteric in these balloon-like-epigrams that issue from the mouths of these tiny manikins. The dénouement produces a chuckle, a gurgle or a horse-laugh.

Some silently chew the cud of the thought therein, while others use high-powered teething rings to aid their mental processes.

In 1906 I was co-founder with Carlo de Fornaro of *El Diadio,* a paper we published in Spanish in the City of

(Continued on page 66)

A Group of Distinguished Rooms

Four Interiors of the Wm. McMillan Residence, Evanston, Illinois, Showing an Harmonious Blending of Architectural Styles



Huszagh & Hill, Architects

The living-room affords an easy transition from the Italian character of the hall to the Georgian library and is particularly commendable for the simple handling of wall surfaces. The strongest note in the room is a black and gold marble fireplace with its carved Greek ornament

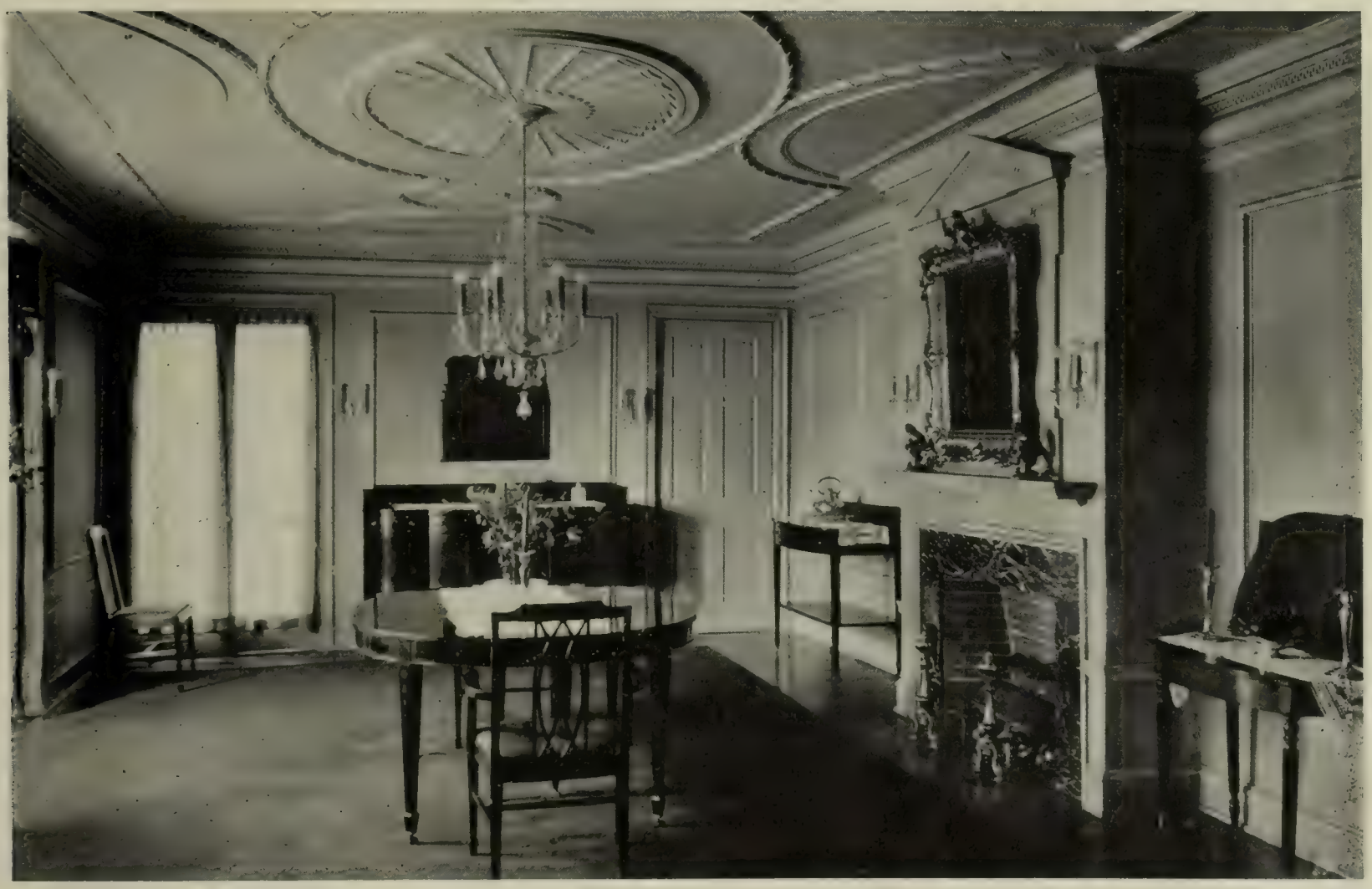


The entrance hall to the McMillan residence has a beautifully proportioned Italian fireplace carved in delicate low relief and proportioned to the intimate scale of the room. The walls are rough sepia tinted plaster with black and white marble floor, wrought iron consoles, and painted wood ceiling

The library with its paneled walls of natural finish walnut and its color scheme of mauve and dull blue comes between the living-room, where the walls are of a neutral tone and the ivory painted dining-room. The octagonal room uses this space for built-in book shelves and cupboards. A heavily molded panel over the fireplace is sufficient decoration, as the ornament is concentrated in the carved wood swags over the book shelves, the plaster leaf ornament and the fine star pattern in the ceiling



The dining-room shows a delicate and refined adaptation of the Georgian style. This room depends on an interesting distribution of plaster ornament in the ceiling and delicate crystal and silver lighting fixtures for its principal effect. The overmantel has been designed to lend height to the room and to form the frame for the painting over the fireplace



Modern Mural Decoration of Delicate Charm

Victor White's Designs Are Distinctly Original in Spite of a Flavor of China, Persia and the Modern Studios

BY the time a man has arrived at the painting of portraits, as a profession, he has usually developed a definite style which is a sort of trade mark of attraction. When, therefore, a man suddenly turns from portrait painting to mural decoration, one wonders why he turned, and whether he finds applied art as satisfying as the fine. Victor White studied portrait painting several years in Paris, before the war, and during the war he painted a number of portraits of his friends in the trenches. When he came back to New York, after the armistice, commissions were difficult, and so he turned his energies to the painting of panels for walls. In about two years he has had more than a dozen interesting commissions, ranging from painted silk valances for Miss Anne Morgan's house in Sutton Place, to a series of Chinoiserie panels for the drawing room of Mrs. Preston Davies at Tuxedo. One of the first things he did was an oval dining room for Mrs. Ruby Goodnow, in the manner of Persian manuscripts — silver leaf covered walls delicately covered with the legendary designs adapted from the old Persian decorations in the British Museum.



Photograph by Harvey White

In the residence of Mrs. Charles Mitchell, this beautiful wall by Victor White is shown in the ladies' dressing room

The panels for Mrs. Davies' house have just been shown in Mrs. Sterner's Gallery at 705 Fifth Avenue. The drawing room is a large, squarish French room with rounded corners. It projects into the garden with windows on three sides. There are six large panels, and four narrow panels that fill the curving corners of the room. The ground color is a clear, rather sharp apple green, against which Chinese figures group themselves in fascinating occupations, among them, one very entertaining group of Chinamen playing mah-jong. These panels were painted under Mrs. Stewart Walker's direction. And the furnishings are French.

For Mrs. John D. Rockefeller, Jr., Mr. White decorated a little reception room. When one enters the room, if it is dimly lighted, the general impression is of a wall of sparkled gold, but gradually one perceives the faint shapes of trees and animals. The wall has been subordinated to the collection of Persian miniatures that hang upon it. It has the quality of the embellished mats which frame the pages of old Persian manuscripts.

This room was done under the direction of Welles Bosworth, the architect, in whose own house at Locust Valley, Mr. White has done a loggia. The walls here are silvered, and covered with amusing interpretations of the Piping Rock Club — men in pink hunting coats, polo players, racing horses, birds and butterflies.

For Mr. Harvey Gibson, Mr. White has painted a screen showing the Gibson country place on the north shore of Long Island, with a bird's-eye view of the land around it, showing the Creek Club bathing beach. The main features are speed boats, Mr. Gibson's and others, realistically painted, with the upper part of the screen water, and smart little boats racing.

In the Mt. Kisco home of Mr. Carl Tucker, designed by Walker and Gillette, Mr. White has painted a ladies' dressing room. The shape of the room was inspiring —the top of it like a tent. This tent shape was emphasized, with painted tassels and scrolls on a silver ground. A red Chinese Chippendale railing encloses the bottom of the room. Lacquered chairs, and red curtains in the Chinese taste, and doors in gray and gold gesso have been introduced.

In Mr. Lorenzo Armstrong's house in East 81st Street there is a dining room panelled with six grisaille panels, in the Eighteenth century manner. John Oakman was the architect of the room. Another Eighteenth century dining room is in the house of Mr. Scott Stewart in Bronxville. Mr. Harrie Lindeberg was the architect. Here the wall is covered with a continuous scene that runs all around the room. In Mrs. H. B. Plant's apartment at 910 Fifth Avenue, there is a little telephone room, painted with old ships and flags and marine



Photograph by Frederick Bradley

These panels of fragile beauty in design and color were made by Victor White for Mrs. Preston Davies' house at Tuxedo Park



Walker & Gillette, Architects *Photograph by Frederick Bradley*

This fascinating and gay wall decoration by Victor White adorns a room in the residence of Carl Tucker. Mr. White's work included the decoration of door frames and panels

objects. A ship's lantern illuminates the room.

One of the very nicest things Mr. White has done is the little dressing room in Mr. Charles Mitchell's house in Tuxedo Park. This is a little silvered box, the walls covered with Persian figures, quite small in scale. The few pieces of furniture are old French. Curtains of Chinese red silk bound in yellow ribbons frame the one small window. To enter the room is like finding one's self inside a gorgeous Persian comfit box.

One of the most fascinating things about Mr. White's mural decorations is the way in which you feel his widespread appreciation of beauty in the past, in China, Persia, France, coupled with his very modernist method of handling his mediums and quite a fantastic sense of design. He seems to see the decoration of the entire room as a whole rather than as separate panels, each distinct and finished in its plan.

As you look at one of Victor White's walls there is a fine harmony and rhythm throughout. When you attempt to understand his plan in detail, you are a little bewildered because one fanciful tree is not made to match another and whereas one panel will show you romantic figures on horseback, another will show you a gazelle and a little faun and a strange cactus growth with star-like flowers and no stems. It is fantasy rather than mathematical design, and for that reason it is easy to understand how one could never grow tired of these designs, because they are unexpected without being startling.

His ingenuity and capacity for pervasive decoration is especially seen in one of the rooms in Mr. Tucker's house where Mr. White has made the doorway into picturesque decorations. The tent shaped room lends itself delightfully to Mr. White's fantastic imagination.



Photograph by Frederick Bradley

Corner of a dressing room in the Tucker residence decorated in a delicate and fantastic manner by Victor White

Contemporary Reminiscences

A Remembered Interview with Conrad on the Occasion of His First Visit to America

By BURTON RASCOE

WHEN Joseph Conrad died at his home in Kent on August 3rd, English literature lost one of its few modern novelists who are indubitably of the first rank. Not even Hardy's fame rests more secure than that of the seafaring Pole who knew no English until he had grown to manhood and who was 36 years old when he wrote his first book. It was probably with some premonition that his writing career was at an end that he authorized his American publishers to bring out the Concord edition of his collected works which they are just completing and caused him last May to carry out an old wish to see New York's skyline from the harbor.

He came to America neither to lecture nor to gather material for a book. He wanted to see the New York skyline; he wanted to view the city and its environs from the tower of the Woolworth Building; and he wanted to pay a visit to his friend Frank N. Doubleday, the publisher, whose company had sent him the first considerable check he ever received in royalties. He was ill most of the time he was here. He had been attacked by lumbago and gout on the voyage over and when he arrived here, and throughout his brief visit, he was a sick man. Except for a few automobile trips he spent most of his time at Mr. Doubleday's estate on Long Island.

I have never seen a group of newspaper men more reverent toward any person, no matter how exalted in rank, than was the little crowd of them, of which I was one, which set out that May morning at dawn on the revenue cutter to board the *Tuscania* while she lay at Quarantine. Conrad had come over on the liner commanded by his friend, Captain David W. Bone, who is himself an author of two books of sea stories, "Broken Stowage" and "The Brassbounder." Each reporter had brought, it seemed, his favorite Conrad book, hoping to summon enough courage to ask for an autograph. I had a limp leather copy of "Lord Jim." It is inscribed now with Conrad's signature and also with this legend: "Captain Joseph Conrad duly delivered in New York Harbor in good order and condition by David W. Bone, Master., *R.M.S. Tuscania,* May Day, 1923."

When we finally clambered aboard the *Tuscania* we learned that Conrad was in the captain's quarters. Awed more perceptibly than newspapermen are wont to be, we formed a hasty council to consider ways and means of effecting an interview without frightening the great man into silence, because we had heard he was shy and timid. We delegated one of our number to break the ice gently and in a roundabout way, agreeing that in that way only could we coax him into a confiding mood. We filed through the door of the narrow cabin, hats in hand, respectful and awkward, as if we were late comers at obsequies, and ranged ourselves in a solemn circle around the frightened little man.

He was still suffering from some of the effects of his voyage. He was swathed in a white silk muffler and he wore a black overcoat. He was dressed in a white stiff-bosomed shirt with a high collar without wings, a dark four-in-hand tie, a suit of brown cheviot, brown woolen hose, low black shoes with square toes, and a black derby hat. He was about five feet eight inches in height, slightly stooped. His head sat low on his shoulders and slightly forward. He had a gray mustache and a closely cropped white beard, trimmed to a point. His hair and eyebrows were coal black; his eyes deep brown. He wore a monocle which distended the lids of his right eye, while the lids of the other eye were narrowed to a slit. His face was weatherbeaten and ruddy, with the red tracings of fine veins making a network on his cheeks. His forehead was rather low and receding. His head was broad above the temples and shaped like an interrogation point in the back. He enunciated his words largely through movements of his lips, and had more than a trace of a foreign accent, with a tendency to stress all words on the last syllable. I learned afterward that he was conscious of this accent and was pained to have it noticed; but it gave a piquancy to his vocal language which I have since found interesting to apply to his written work while reading it aloud.

He was visibly frightened by the presence of the interviewers. His hands and lips trembled and his mouth expanded in a nervous smile. His glance darted from one to another apprehensively. He had the appearance of a man of the most delicate sensibilities, shy, modest, sensitive, even humble before strangers. The interviewing got on badly, for we were all at a loss as to what to ask him. There raced through my head some of the aphorisms beautifully worded which are embedded in the fine texture of his prose and remembering them, it seemed a desecration to demand that he reword them in the bald colloquialisms of an interview when he had been at so much pains to express himself perfectly in his work. I knew how he felt about life, about women and about men. No one, so far as I know, has ever adumbrated Conrad's feeling about life, clearly and concisely. Both his skepticism and his convictions are devastatingly pessimistic; and his pessimism consists precisely in this, that he believes man to be the victim of his own codes of conduct and his own unattainable ideals. All his tragedies are based upon those things — not, as many critics have said, upon man's blind battle against fate—and because he sees in those tragedies the beauty of aspiration and defeat he conveys that beauty to us magically. Why should I ask him what he thought about feminism, or the future of America or any of the dozens of idiotic questions interviewers ask distinguished foreigners? Did I not recall:



Joseph Conrad, England's most distinguished modern novelist, from a bust made just before his death by Jacob Epstein

"A woman may be a fool, a sleepy fool, an agitated fool, a too awfully noxious fool, and she may even be simply stupid—but she is never dense. She is never made of wood through and through as some men are. . . . And that is why men are afraid of them."—From "Lord Jim."

"A woman with a masculine mind is not a being of superior efficiency; she is simply a phenomenon of imperfect differentiation—interestingly barren and without importance."—From "Nostromo."

"Being a woman is a terribly difficult trade, since it consists principally in dealings with men."—From "Chance."

"The sincerest of women will make no unnecessary confidence to a man. And this is as it should be."—From "Chance."

"It is my belief that no man ever understands his own artful dodges to escape from the grim shadow of self-knowledge."—From "Lord Jim."

"The artist appeals to that part of our

(Continued on page 63)

Miss Anne Stillman



Photograph by Pach Bros.

Daughter of Mr. and Mrs. James A. Stillman of New York and Pleasantville, N. Y., whose engagement has recently been announced to Mr. Henry P. Davison, son of Mrs. Kate Trubee Davison and the late Henry P. Davison of "Peacock Point," Locust Valley, L. I. As an ardent sportswoman, Miss Stillman has devoted much time to life in the open. Her wedding will be one of the first to introduce the coming social season

"Glynallen," a Fine Example of Adapted Tudor Architecture

This Residence of George Marshall Allen, Esq., at Convent, N. J., Closely Resembles "Compton Wingates," a Famous English Country Seat



Chas. I. Berg, Architect *Photos by M. E. Hewitt*

The Great Hall of the Allen house, shown above, and opening into the living room, has been consistently carried out in its old English half-timber ceiling with modeled detail, stained and leaded glass windows, set in stone mullions, and a minstrel gallery



This beautifully carved oak Tudor bed is one of the many rare examples, among the furnishings of this interesting house, that indicates the consistency with which the interior has been carried out



The stone stairway leading to the minstrel gallery, in which has been installed the keyboard of a large Estey organ, has "stuttering" steps, so constructed as to require that one shall begin the ascent with the right foot. The pipes of the organ are concealed in separate rooms in the cellar, with gratings in the floor of the Great Hall, above, to emit the sound

Mrs. Burham Lewis



Photograph by Pach Bros.

As the former Edytha Macy, daughter of Mr. and Mrs. V. Everit Macy, her activities extended from the broad field of outdoor sports, in which she was an enthusiastic horsewoman and polo player, to her interest in art. Mr. and Mrs. Lewis, after their marriage at "Chilmark," Scarborough-on-Hudson, N. Y., in June, went abroad for an extended trip



Photographs by Amemiya

The lunette over the dining-room door, with a bit of the polychrome frieze above, and tapestries right and left suggest the decorative character of the whole room

The Latest Type of American Hotel Apartment

The Park Lane, New York

By MATLACK PRICE

Schultze & Weaver, Architects

THE story of Park Lane is a story of the true architectural expression of an idea—and it is a proof, moreover, that architecture, handled with skill and imagination, is the most expressive of the arts. Because I do not favor didactic writing, I must offer some reason why this is so. Every other form of art needs some kind of environment and setting. Architecture creates and is the environment and setting for the other arts, and whatever is part of any building, inside or outside whether a minor detail or an important part of the whole, partakes of the building's character, and is dominated by it.

Because of this, the architect's responsibility is paramount. If a wrong architectural environment is created, all that is added to it is added in vain, so far as the whole effect is concerned. In a building like Park Lane, one of the newest additions to Park Avenue's architectural pageant in New York, the whole effect is very subtly made up of a number of things, and not the least of these are the omissions—the restraint shown by the architects in keeping within certain carefully considered limits of decoration and color.

To appreciate the meaning of Park Lane as an architectural expression, it is necessary to take into account certain fundamental changes which have taken place within the past few years in the ideals of city living. For a long time the ideal of those who wished an adequate and impressive dwelling in New York was the great private house, with its full staff of servants and with all the elaborate ceremony of an Italian *palazzo* of the Renaissance. In their day these great houses were a definite part of the social fabric of New York, and in their day they were not considered burdensome to maintain as compared with their place and importance in the scheme of things.

Today the situation has changed, and these houses, no longer an essential part of a changed social fabric, are burdensome, and constitute a responsibility in maintenance which has become uncongenial to their owners. The logical result of this condition has been the higher development of the apartment as a city dwelling, and in no place in the world are there to be seen such rows of great and luxurious apartment houses as line both sides of Park Avenue above Forty-fifth Street, in New York City. Both architecturally and socially, Park Lane has been designed to create a distinguished environment for those who live in it. In brief, the intention is to assemble under one roof a number of apartment dwellings which, in their living accommodations, and in their general atmosphere, will reproduce the social life of those families who, in years past, have contributed the most to New York's social prestige. There is to be an atmosphere of quiet, assured dignity, of distinction and reserve.

Appropriately, then, the exterior is not pretentious; it has manner, without mannerism, and the architects, Schultze & Weaver, have done well to adhere to the modified version of Italian Renaissance which has come to be characteristic of many of New York's most distinguished buildings. The exterior of Park Lane makes no clamorous bid for attention, and succeeds in being impressive without being conspicuous. One is reminded of Carlyle's famous observation that the Chelsea Hospital in London by Sir Christopher Wren looked as though it had been "designed by a gentleman."

The treatment of the entrance hall in no way suggests or reminds one of a hotel lobby. It is in character both with the most modern kind of interior decoration, and with the mellow, colorful effects of an old Italian interior, because the walls are of warm, gray travertine, relieved by the warmth and decorative incident of dull polychrome wainscoting and beamed ceiling.



The terrace level in the dining-room, looking across at the end, where two of the Park Lane tapestries both rest and intrigue the eye

To the left, from the entrance, a tall doorway opens to the dining-room, a lofty interior in which the architects have been particularly successful in achieving an unusually quiet and satisfying environment for the enjoyment of eating. It is interesting to know and realize that the design of this dining-room was based on and governed by the decorative character and the dimensions of a set of seven fine old Flemish tapestries, which are hung against a restful background of textured plaster, colored a deep gray.

Tall, twisted columns, late Renaissance, rise between the arched windows and flank the door; the coffered ceiling is done in antique gold and polychrome, and the raised terrace above the whole room is balustraded in cast travertine. This, however, is merely an architectural description, and conveys no impression of the dignity and quiet richness of the great room, which is unquestionably one of the most successful and attractive dining-rooms in New York.

The entrance hall, extended into the building, passes the elevators, which are interestingly embellished with lacquer, in three different color schemes, passes the office and reaches a tall gilt and polychrome screen, designed to shut off the ballroom and its foyer from the rest of the house, when



The dining-room at Park Lane was designed decoratively as a setting for seven great Flemish tapestries, and comprehensively as an exceptionally restful and dignified environment

this may be required. The ballroom foyer is exquisitely carried out in pure Louis XVI treatment, in green and old gold, finely in scale and in the spirit of the period. And a modern rendering of the style of Louis XVI equally graces the stately ballroom, which is gray and old gold in its color scheme, with curtains of aquamarine, and thoughtfully planned by the architects to be neither too large nor too small in size. It pleasantly escapes the vast proportions necessary in the usual hotel ballroom, yet it is more adequate in size for large, formal entertainments than the ballroom of a private house. By allowing its charter, as well as that of a series of private dining-rooms, under careful restrictions, to persons not living at Park Lane, the management is adding to the social facilities of New York a much-needed means of giving large, exclusive entertainments, with an atmosphere of strict privacy, and with the definite prestige of Park Lane as their setting. The Renaissance screen across the main hallway, and the special private entrance on 48th street make this arrangement easily practical and effective.

Above the first floor the plans of Park Lane provide for a variety of apartments ranging in size from two to six rooms, with the ready possibility of adding to the larger apartments if six rooms were inadequate for the tenants' needs. Every apartment, even those of but two rooms, is provided with a service pantry with central heating and refrigerating appliances, while the larger units include a room for the personal maid or valet. Further flexibility and accommodation are afforded by the provision of several separate guest rooms on each floor, and complete service is furnished throughout the entire house.

It is in this combination of the most highly developed and efficient hotel service with private apartments that the unusual aspect of Park Lane lies. It is a combination which provides a maximum of service and comfort with a minimum of responsibility, and it is toward this ultimate combination that the problem of living in New York has for some years been developing.

It has always been the architect's problem to devise an expression, as well as a solution, of contemporary living ideals in terms of architecture, and future historians will not be able to say that our architects of today have not more than creditably distinguished themselves in the residential buildings of the present time.

With the purely architectural side of their problem they have developed a distinct style, based on the Renaissance; they have designed exteriors that exactly express the character of the newest residential apartment—smart, sophisticated, unostentatious—and with the purely practical side of their problem they have had to provide yet conceal an intricate system of special elevators, stairs, rooms and dumb-waiters for service, and a great many other conveniences for the performance of most smoothly catering to the living requirements of the apartment dwellers. That the modern architect is seldom if ever credited or appreciated for his studious ingenuity in perfecting the service features of the residential building is not entirely fair, yet it is the inevitable result of the fact that the highest merit of these features lies in their invisibility, and in the inconspicuousness of their operation.



The Renaissance Italian detail of the corner windows in the dining-room is unusually interesting in itself, and charactertistic of the architect's technique at Park Lane

It is the obvious part of the architect's work that usually wins for him the praise or the criticism of the layman—the treatment of halls, dining-rooms and ballrooms, and in their relationship of style to function the architect of today solves his problem with directness and effectiveness, and not without brilliantly achieving a definite stylistic expression. That it derives from historic styles, mainly of the Renaissance, is unimportant, because it attains in its whole effect stylistic values which are essentially modern.

In the architectural character of Park Lane there is designed a distinguished and appropriate setting for the people who will live there, and for the kind of entertaining which will take place there.

In this respect it is as fundamentally an architectural expression as an old Italian villa or an English country house. No one should quarrel with it because it is not an exact and literal architectural transcript of, for instance, the Davanzati palace, because



From the entrance, the hallway descends by two levels to the ballroom foyer, which is entered through the Renaissance screen. The restful color of the travertine walls affords an excellent foil for the gold and polychrome of the screen



The doorway from the dining-room to the hallway is a richly dignified piece of Renaissance Italian design, flanked by wrought metal candelabra and two of the Park Lane tapestries. The frieze and the coffered ceiling are of dull gold and polychrome



Furnished by B. Altman & Co., N. Y.

A highly decorative vista at Park Lane, in which the dining-room is seen from the hallway. Travertine walls and dull polychrome ceiling and panelling constitute the treatment of this setting

(Below) The screen across the end of the hallway, planned to give privacy to entertainments given in the ballroom beyond. In this interesting study in Italian Renaissance detail there is a certain element of Spanish feeling



Furnished by B. Altman & Co., N. Y.



The Park Lane ballroom, designed in the style Louis XV I, has been carefully studied in its proportions in order to be neither too large nor too small for the purposes to which it will be put

we do not live today as the Davanzati lived in the 16th Century in Italy. If our architectural technique is not conspicuously more developed than theirs of that period, our living technique is vastly more developed.

There has long been a habit among critics of architecture to discount any significance which the arts and manners of our own times may come to have, and a common cause for critical fault-finding with the present day achievements of our architects seems to be their lack of appreciation and understanding of historic styles. The same critics, however, do not quarrel with the Greeks because the Greeks made certain radical departures from the architecture of the Egyptians, while at the same time deriving certain elements from Egypt. And so with every successive architectural style, along the whole line of the pageant of differing ideas and ideals, some elements have been saved and carried on in the new era and other elements have been ignored or altered beyond recognition.

And so it is with our architecture in this country today, which is broadly criticized as being uncertain in its direction, a stylistic miscellany devoid of meaning or expression. Such commentary overlooks the important fact that our architecture of today is, above all, eclectic; it selects from the whole sequence of architecture certain elements it desires to exploit, and with a remarkable degree of ingenuity and skill our architects blend and combine these to create a style expressive of the present day.

The expressive properties of architecture consist of more than mere architectural forms such as columns or pilasters, arches or architraves. In the character of Park Lane, both in its interiors and in its exteriors there is a definite expression of urbanity, of good manners, of the amenities of architecture—and it is this kind of expression that constitutes the essence of style.

The time is well within the memory of man when the architecture of the American hotel was quite definitely bourgeois, when Philistinism rejoiced in settings of ornate marble, red plush, mirrors and potted palms. We have come a long way away from such things today, and it is now a matter of general perception that architectural styles, like people, can have manners and mannerisms.

In architecture, certainly, there has been a great deal of affectation in the past, and there remains a great deal even today. The best architecture, by all means, is the architecture which realizes its intention simply and directly, and without any form of affectation.

Immersed in the occupation of criticizing the externals of architecture, the importance of architectural intention is too often lost sight of. And nothing is quite so important. Far from being insincere, the architecture represented by the modern evolution of such Metropolitan buildings as Park Lane is as much an expression of tastes and preferences of our times as the architecture of Imperial Rome was an expression of its time, or the Louis Seize period was of a civilization, gay, flippant, selfish, self-indulgent and beautiful.

There is another aspect, too, of such a stylistic expression as Park Lane. In detail this architecture is far from being unscholarly in its execution, though critics who confuse pedantry with architecture are constantly stressing what they believe to be the shortcomings, in this respect, of the American architect.

The truth about architecture, in such of its public contacts as the hotel, may very well be that people expect of it either too much or too little. They expect it to transcend all its performances and achievements of the past, and to show us something like a superarchitecture, whereas when architecture frankly and pleasingly expresses its purpose, it fulfills its purpose. Others, again, do not appreciate how much architecture may add to the amenities of life, how great the difference between right setting or the wrong setting. The very proportions of an entrance doorway affect human feelings as one enters a building. How much more, then, the effect upon our feelings of architectural elements such as color and texture, to which we are far more sensitive than we usually are to proportion.

At Park Lane the hallway and dining room are quietly mellow and softly harmonized; there is just enough color and just enough absence of color to create a dignity, which at the same time is not lacking in interest.

With the social character of Park Lane in mind, it would have been no part of the architects' intention to experiment with new effects or to attempt to express the idea of Park Lane by any but the most conservative means.

To be conservative without being dull is one of the most difficult of architectural or human feats, yet it has been successfully achieved in Park Lane, as one is convinced by a study of the illustrations.

Park Lane is a definite achievement and marks a distinct advance over virtually any modern combination of the technique of architecture and the technique of living. We are at present in a period of highly specialized architectural expression, of which only the perspective of years will give us the true measure. Yet it is safe to say that of this period Park Lane, with its dignified Renaissance manner and its finely restrained stylistic treatment, will stand out as a conspicuous example of the esthetic and practical solution of the problem of living and entertaining in New York. It is essentially architectural, yet it goes beyond architecture; it is essentially practical, yet it finds a fluent and gracious expression in architectural terms.

Visiting the Art Galleries

A Glimpse of Modern Painters, Etchers and Sculptors



Courtesy of the Reinhardt Galleries

"Dutch Interior, Women Sewing," a drawing by Max Lieberman



Courtesy of the Milch Galleries

"Mother and Child," by Gari Melchers



Courtesy of the Bourgeois Gallery

Portrait of Miss D., from a bronze by Alfeo Faggi



Courtesy of the Kraushaar Gallery

"Dutch Windmill," from an etching by Frank Brangwyn

London! Brilliant, Eccentric, Whimsical: A Review

By THE LADY SUSAN TOWNLEY

A LETTER from London written at the height of the most brilliant Season we have had since the War, makes superhuman demands upon one's powers of selection. So much has been going on that is interesting.

MOST BRILLIANT LONDON SEASON SINCE THE WAR

In the early part of this season, the Empire crowds visiting London were agog with excitement over the two State visits of the King and Queen of Roumania and the King and Queen of Italy respectively. Queen Marie of Roumania especially, came up to expectations. She was the darling of the crowds, for besides her claim to our affection as a British Princess, she had the added charm of wonderful good looks and of a truly regal taste in dress. We all love to see a Queen drive through the streets decked in purple and gold, and with lots of ermine, and ropes of pearls, it reminds us of the traditional queen of our fairy-stories, and carries us back to our childhood. To her other queenly attributes Queen Marie also added a positively radiant smile, which seemed to say "thank you" for the reception she was everywhere given. The result was that she was cheered to the echo wherever she passed.

The State Banquet given in her honour and in that of the King of Roumania was a wonderful entertainment. Covers were laid in the great crimson Ball Room of Buckingham Palace, at one end of which are the raised and canopied thrones of the King and Queen. The tables were three in number, and set out in the shape of a horse shoe. At the high table, looking down the room, and with no one facing them, sat the King and Queen with their Royal visitors, also the Prince of Wales, Princess Mary and the Duke and Duchess of York. On both sides of the other tables sat the guests, some 150 in number, a truly dazzling assembly, the women in lovely gowns and gorgeous jewels, the men either in heavily gilt full dress uniforms, or in the still more becoming black knee breeches and evening coats of ordinary Court dress. The entire dinner service was of pure embossed gold, including the plates, knives and forks, salt cellars, flower vases and candelabra, whilst on three large side-boards were displayed the rest of this magnificent service which is known as the "Windsor Gold Plate." The flowers were orchids of infinite grace and variety.

At the State Ball which followed, an interesting feature was the presence for the first time in history of Ministers of a Labour government who, discarding their scruples, appeared garbed in the gorgeous uniforms belonging to their rank, with gold lace, silk stockings and swords all complete. Their wives accompanied them in many instances. All sorts of silly stories are being told about them, most of them of course made up. In one case the daughter of a Minister wore an ultra simple dress at a Court entertainment, and when it was represented to her that she might have made a greater sartorial effort in view of the prominence of the occasion, she naively replied: "Father says he won't be in office long, so its not worth my spending money on clothes." In another case the wife of an official of the government was overheard lamenting at a party: "I want to go 'ome," she said, "my shoes are tight, my corsets are tight, and my 'usband is tight."

THE DERBY AND OTHER RACING EVENTS

Racing has occupied much of our time and absorbed much of our interest lately. The Derby, the greatest sporting event of our year, was run this season under the worst possible weather conditions. Nevertheless the crowd was there in full force with gipsies and fortune tellers all complete. Smart clothes played no part in the day's entertainment as mackintoshes were in general use. But the betting public were comforted by the easy win of Sansovino, the favourite, a horse belonging to Lord Derby whose ancestor originated the race about 150 years ago. When questioned the day before as to the chances of his horse, Lord Derby is reported to have said: "If racing conditions were normal you would get as good a run for your money as may be afforded by a really good horse, brought to the post by a really good trainer, (The Honorable George Lambton, brother of Lord Durham, has trained for years for Lord Derby) but" he whimsically added "Sansovino so far as I know has not learned to swim."

Lord Derby is one of the most popular owners of race-horses in England, and the roar of spontaneous cheering which greeted his victory reminded one of the kind of welcome given to the late King Edward on those occasions (three in number) when he likewise led in a winner. That was the time to see a Democratic King amongst his Royalist subjects! No policeman was needed to protect King Edward when he walked unattended through the cheering crowds, his hand proudly resting on the bridle of his successful horse. A common bond of sportsmanship united him in such moments with even the humblest of his subjects.

An amusing instance of the good temper which characterises an English racing crowd was given us on the third day of this Meeting when some of the Stewards declared the course unfit to race over owing to continuous rain. Lord Lonsdale, that most popular of sportsmen, immediately decided to see for himself how matters were. Mounting his hack, with his frock coat on, an umbrella under his arm, and the usual huge cigar in his mouth, he cantered down to inspect the course. His opinion was soon formed and he returned to paddock followed by some 29 horses that had already gone out to run. Instead of any demonstration of ill feeling such as might have been excused in a disappointed public, Lord Lonsdale's reentry into the Stand was made the occasion for an outburst of amused cheering. He is one of the most popular figures in the sporting world.

Ascot races are under way and absorbed all social activity during that week. Many travelled from London by rail, and it was amusing to see the sleepy old Southern Railway waking up at Waterloo for its yearly frisk. From an early hour each day the Station was given over to race crowds, —"specials" departing for Ascot almost every ten minutes. The weather that week was exquisite, "King's weather" as we call it, for curiously enough, our English climate almost always smiles upon our Royal Family in their out of door State functions.

The Royal procession each day, conveying the King and Queen and their party from Windsor Castle to the Royal Enclosure looked beautiful, sweeping up the course in the glittering sunlight. It consisted of seven open landaus drawn by four horses, each one attended by postilions and scarlet outriders. In the first carriage the King and Queen received a daily enthusiastic ovation. Their two sons the Prince of Wales and the Duke of York sat opposite to them. In the second carriage the young Duchess of York was the cynosure of all eyes. She is rapidly becoming a great favourite with the public, not only on account of the romantic circumstances of her marriage, but also because of her obvious and spontaneous enjoyment of all that it brings with it.

There are two ways of doing Ascot. Either you go to see the racing, which is about as good as you'll get anywhere, or you treat the whole Meeting as a prolonged Garden Party. The first course leaves you rather worn out at the end of each day, because it entails dashing into the Paddock before each race to see the horses paraded, and getting back into the Royal Enclosure in time to see it run. But if one is content to frankly adopt the Garden Party attitude, one's week may be most pleasantly spent seeing a host of friends and admiring, and sometimes laughing at the sartorial efforts which pass and repass before one. The Queen may be said without flattery to have been the best turned out woman in the Enclosure. There is nobody so "smart" as she is, no one who so perfectly understands putting on her clothes, a knack which many expensively dressed women are curiously deficient in. But all the dresses were lovely this year. There never has been a time when fashions were so becoming to all ages!

250,000 VISITORS A DAY AT WEMBLEY

Wembley has of course been a star attraction this season in spite of delays occasioned by strikes engineered in Russia. The daily attendance of visitors has of late averaged the enormous total of 250,000. London is crowded with visitors, not only from our own colonies but also from America, and all parts of the world. The town is a Babel of tongues. The attractions of Wembley are numberless, for besides the daring feats of the Rodeo (the question as to whether or not steer roping is cruel threatens to disturb the peace of London) and the thrills of the inconceivably tortuous and up and down scenic railways and switchbacks, there are the delights of a visit to a street in Hong Kong, most faithfully reproduced in life size, where real Chinese curios can be bought from real Chinese tradesmen. In the moonlight the exquisite reproduction of the famous Taj Mahal transports one to India, and the tinkling bells of the Buddhist Temple from Burmah make music in one's ears. A walled African village holds its own from the point of view of interest, whilst a series of handsome white stuccoed Pavilions devoted to the more prosaic but really most important side of the Exhibition present within their spacious halls vast panoramic scenes and tasteful displays of exhibits which bring to one knowledge of all the resources of the British Empire, in the setting appropriate to each Dominion or Colony. A

(Continued on page 68)

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Colonial Furniture of Genuine Interest

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Courtesy of the Ehrich Galleries

This delightful dining-room set of old Colonial furniture includes a gate-leg table of sweet gum wood, a set of six banister-back chairs and a fascinating collection of pewter table-pieces. In this pewter service are six plates signed by Thomas Badger, 1789, and four candlesticks by R. Dunham. Other interesting pieces shown are a pine shelf corner cupboard, a pine highboy, a Pennsylvania marriage chest and a quaint miniature chest of drawers

This small but unusually worthwhile group of Colonial furniture shows a very early pine adjustable candle-holder, also a very early pine candle-table with tripod feet. The mirror is Chippendale and the side chair is a Windsor model for a child. There is a delightful simplicity about the three older pieces of furniture that brings back a vision of old Colonial interiors



This detail of hall furnishing is entirely Colonial if we except the old English brass candlesticks resting on the curly maple drop-leaf table of extremely interesting design. The pine highboy announces its own period, with its slender curved legs, engraved brass escutcheon and interestingly curved front





A plain Silver Jug, height 7½ inches, made in Newcastle in 1759 by Langlands & Robertson.

¶ *The Queen Anne and Georgian periods, when the master silversmiths were creating classic designs, are represented in the Crichton collection of Old English Silver by notable specimens, many bearing the arms of historic families. Crichton Reproductions of early English patterns maintain the highest standards of the art.*

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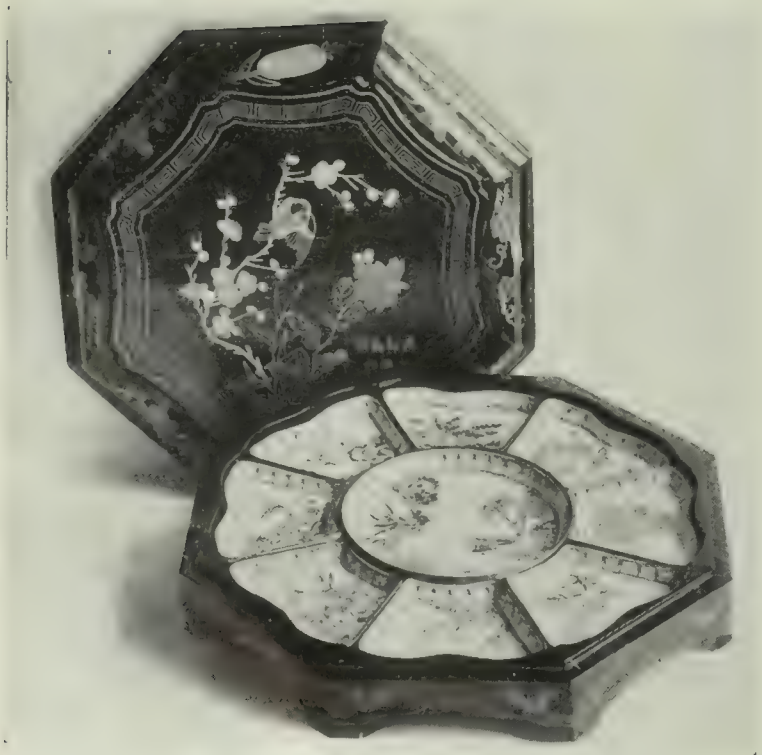
Wrought iron wall bracket, with grape vine motif. Filled with loam and moss, it is hand-tooled parchment shade. Courtesy tesy of M. Mitteldorfer Straus



Borghesi lamp, 20 inches high, in jade or black, with gold bandings and oval 16-inch, hand-tooled parchment shade. Courtesy of the Mayhew Shop



Quimper pottery salad set in yellows and blues, consisting of a 7¼-inch bowl, six 6-inch plates and mayonnaise bowl with spoon. Courtesy of Ovington Bros. Co.

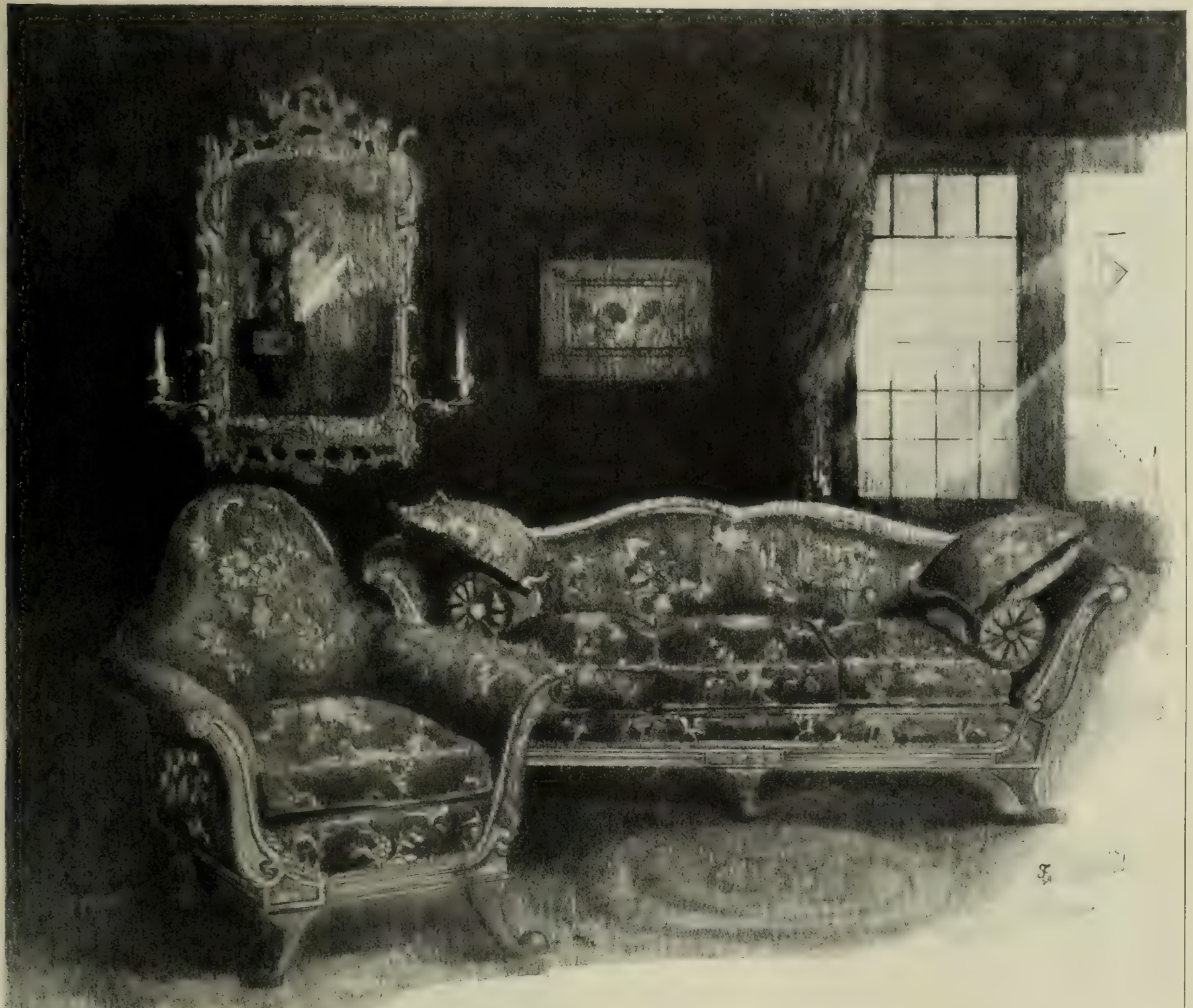


Sweetmeat set in octagonal black lacquer box. Comprises nine Chinese enamel trays, in blue or rose colorings. May also be used for "Hors d'euvres." Courtesy of Vantine



Desk appointments with all the charm of Venetian coloring are found in this papier-mâché letter-rack, memo pad and writing folio. Courtesy of M. Mitteldorfer Straus

(Continued on page 52)





THE great American designers of the 18th Century, out of the heavy classicism of the First Empire, developed the American Colonial, a style which, for the elegance of its simplicity, has never been equalled.

The Elgin A. Simonds productions here pictured are exquisite interpretations in the correct mahogany of the period,—the favorite of American home lovers.

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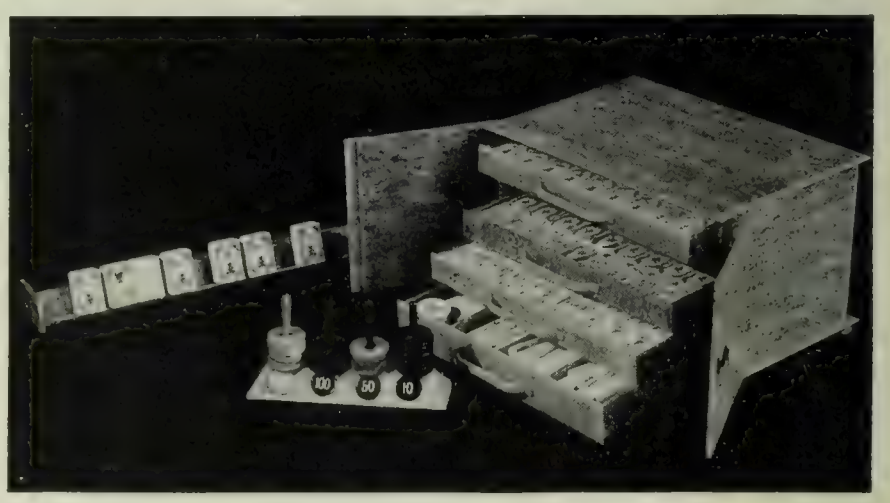
Electrified bronze sconce with engraved mirror back, 5½ inches by 10 inches. Made in left and right position. Courtesy of Period Art Shoppe



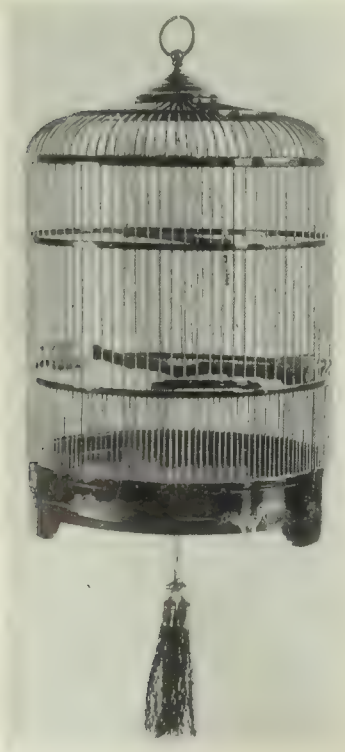
Sterling silver tea service of five pieces, Edgeworth pattern, with 25½-inch tray. Complement of flat silver obtainable in same pattern. Covered urn and 10¾-inch candlesticks, Sheraton design. Decorative peacock made in two sizes. Courtesy of Gorham



Nest of occasional tables, comprising one 21-inch by 27½-inch oval, and two 13-inch by 15-inch, in two-toned walnut. Czecho-Slovakian cigarette holder. Green, red or amber and white glass. Green composition bronze book ends and ribbed green glass flower vase. Courtesy of Ovington's



Imitation jade Mah Jong case with elaborately decorated tiles. Racks and counter holders to match. Tiles also obtainable with jade, red or carmel-colored backs. Courtesy of Buchwalter



Black lacquer and bamboo bird cage with Japanese pottery cups. The swing consists of wire-strung pearl beads with imitation jade drops. Courtesy of Vantine.

Italian glass covered urns, 17 inches high, with light cutting and blue or rose tops. Courtesy of the Arden Studios. Italian light cut glass 9-inch beaker and 10½-inch plate. Courtesy of Wm. H. Plummer & Co.





© New York Galleries, Inc.

The above interior illustrates how admirably the skilled decorators and cabinetmakers of this organization have caught the spirit of XVIII Century France

A Treasure House of Beautiful Things

IN planning an interior the matter of selection ceases to be a problem and becomes a *pleasure* when the objects sought are viewed in the proper setting.

¶ With this idea in mind, the furniture exhibits in this establishment have been grouped into a series of interesting ensembles, each with appropriate accessories. In one Gallery after another there is a wealth of suggestion for various rooms, not alone in the uncommon furniture, but in the unique lighting fixtures and rare bits of fabric, crystal, leather and metal, as well as in the collection of unusual mirrors and screens. Here and there age-worn antiquities find congenial companionship with *facsimiles* of old examples faithfully wrought by our own cabinetmakers; while from the same skilled hands come many quite inexpensive pieces designed expressly for the simple houses of today.

¶ Then there are groupings, more elaborate in character, of the fine cabinetry of French and Venetian inspiration, developed in veneers and inlays of tulip-, satin- and rose-wood, with *ormolu* mounts of classic design. There is an unforgettable charm about these exquisitely decorated pieces—such as the shallow dressing-consoles and commodes with marble tops, and their companion chests-of-drawers for both feminine and masculine needs.

¶ A visit to this Treasure House of Beautiful Things will reveal many unusual features worthy of your consideration—such as the suggestions gladly given when desired, the complete decorative service, and the sensible attitude toward cost.



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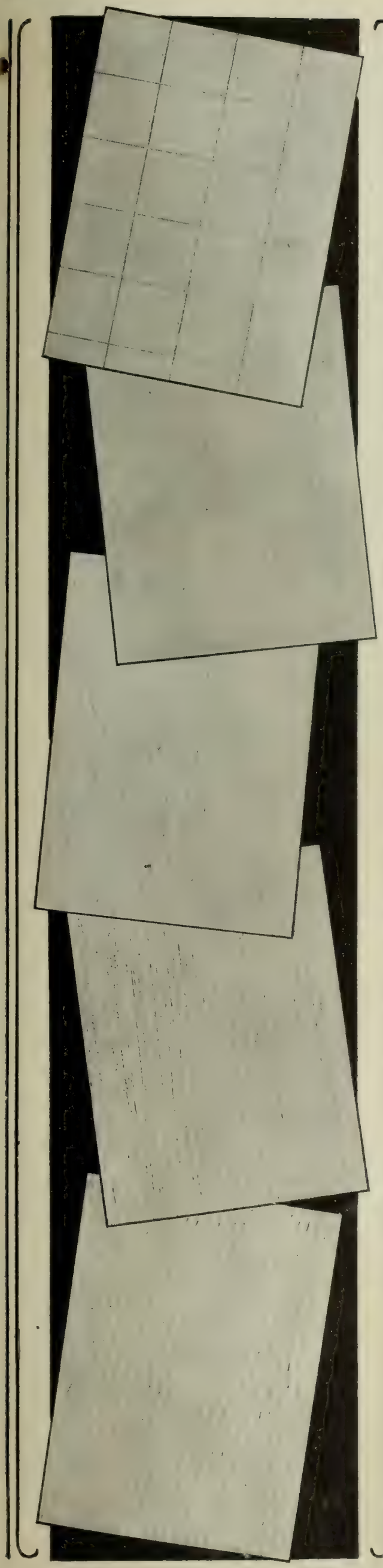
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Photos by J. W. Gillies

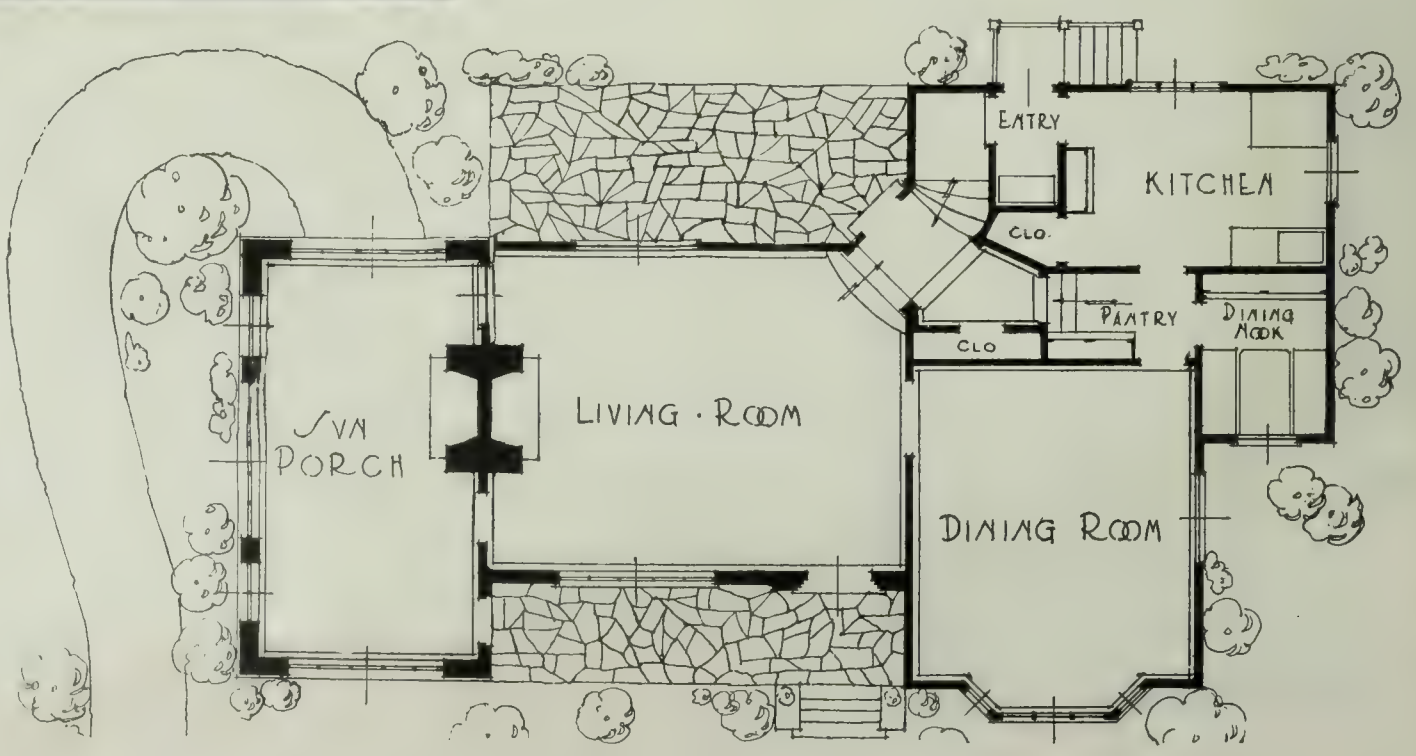
Front elevation of the house of Mr. and Mrs. Louis A. Kuerzi at Pelham, N. Y. The decorative use of corbelled brick around door and window frames is particularly attractive



Along English Lines

This Adaptation of the More Comfortable Type of English Architecture Is Especially Suited to Our Landscape and Climate

Side view of the Kuerzi house showing in detail the beauty of the roofline, the decorative casement windows, the sense of strength in both building material and construction. The planting about the house is graceful yet restrained and the rural pathway set in borders of green is most appropriate



Ground floor plan of the home of Mr. and Mrs. Louis A. Kuerzi at Pelham, N. Y., showing pleasant spaciousness of living room and compact, excellent arrangement of service space. The terraces are well planned and light floods into this house from every side



THIS English Lacquer Chest with its graceful cup-turned legs and shaped stretchers, in Chinese decoration, is of the William and Mary Period. Because of the beauty in design and richness of coloring, its practical usefulness in living-room and dining-room is in greater demand now than ever before.

It is one of the distinguished designs in our show-rooms, and while it is finished in Parchment color lacquer, can be reproduced in any color desired.

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New York

Industrial Art in Modern American Lighting Fixtures

Design and Execution Combine to Add Beauty to the Interior

By GRIFFITH T. WELLS



The base of this lamp is a Chinese pottery figure, Ming Dynasty. The shade is gold brocade, the finial carved jade

Courtesy of E. I. Farmer



This old Italian design is executed in bronze, the shade parchment in rich Italian colors

Courtesy of Tiffany Studios

WITH the present and constantly increasing appreciation of beautiful things, and the growing demand for good designs we are returning in our lighting installations, as in other details of interior decoration, to old effects which are gained by modern ingenuity and invention.

We have electric sconces in place of the torch or candle brackets, electric lanterns for old tanthorns, candelabra with electric candles for wax, we have central lighting for the old chandeliers and an amazing variety of table and floor lamps.

As in most other decorative accessories by far the greater proportion of designs for lighting fixtures are based on the styles of the historic periods. And it is natural that this should be so because both sconces and chandeliers are essentially a part of the architectural scheme of a room.

The selection of lighting fixtures for any purpose should not be regarded as a matter of chance, or as a problem of any great difficulty, if a simple distinction as between "kind" and "style" be kept in mind. In considering the "kind" of fixture for a given position, the matter resolves itself into whether it be desired, in this position, to have a fixture installed mainly to give light or mainly for its purely decorative effect. "Kind" also defines a lighting fixture as being a sconce or wall bracket, a ceiling fixture, a table lamp or a floor lamp. With these distinctions in mind, the question of selection then becomes governed by "style," and the correct choice is a kind of fixture best suited to the exact requirements for which it is being bought, and designed consistently in a style best suited to the interior.

Owing to the ease with which electricity is installed, and the flexibility it allows in fittings and placement, it is not at all difficult nowadays to have lighting arrangements which are both beautiful and practical. It is difficult to consider lighting fixtures separately from lighting, though it is the purpose of this article rather to give consideration to the advance in industrial art in design.

For general lighting there are fixtures of excellent design which will give either a strong direct light, as for instance when such is desired over a dinner table, or others which will diffuse it so that though brilliant it throws only a gentle radiance over the whole room. A special fixture has been perfected which will give either effect separately or both together by the mere turning of a switch.

Though it may not always be in use, and though the more useful illumination may be furnished by individual lamps, central lighting is generally desirable in a large room. Because it is so conspicuous, a central lighting fixture must be chosen with great care to conform with the decorative character of the interior. For every "period" type of room there are carefully designed fixtures in bronze, brass, iron or silver, with exquisite shades to match. The decorative effect of certain fixtures has been enhanced, too, by the addition of crystal pendants or prisms, and the all-crystal ceiling light has come back into an entirely new popularity today. It is without doubt the most decorative and interesting type that can be found for formal interiors of Adam or Louis XVI character.



Courtesy of Lightolier

A double bracket sconce of graceful Colonial design pleated silk shades

The wall bracket has grown in popularity within recent years because it affords an appropriate decorative and architectural emphasis in the wall arrangement of the room. A sufficient number of wall fixtures may make a central ceiling fixture unnecessary, especially in small rooms. The most usual form is that of the two-branch sconce, each fixture having its own switch in addition to the general control by the door. Design in this type of fixture has well kept pace with the design of furniture in the styles of the historic periods, so that it is an easy matter to find wall brackets or sconces to conform with any decorative scheme, whether it calls for a design in wrought iron, or a delicate silvered fixture with crystal pendants.



Courtesy of Cassidy & Co.

Georgian candlesticks with crystal and amber pendants. The standard has a silver finish

Of all modern contrivances for electrically lighting our rooms, the base plug has done more than any other to give variety, flexibility, and convenience to our lighting schemes. And base plug receptacles are so inexpensive and so easily installed that architects, decorators and clients today are agreed on providing plenty of them. The demand for base plugs came at once, when the design of floor and table lamps became so interesting and varied that few interiors were complete without one or two.

The room gently suffused by the soft glow of shaded lamps placed here and there has an inviting attraction which no other form of illumination can give. Whether the lights be sufficiently strong for reading or sewing, or whether they are softer and more subdued, the effect is invariably charming if the choosing and placing of the lamps is correctly done. The difficulty of choosing lamps comes from no

(Continued on page 58)



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Courtesy of Brunovan, Inc.

Two interesting candelabra, one with crystal rosettes. and pendants and the other decorated with flowers and leaves in a most naturalistic way, also with crystal ornament

restriction, but from the great variety which has been placed on the market in recent years. The variety in the vase type of lamp alone is tremendous, ranging from rare and authentic Chinese porcelains with exquisite silk shades to extraordinarily cheap imitations. Perhaps the most important point to consider in choosing a lamp is to avoid the mistake of considering by itself, and to base the selection entirely upon the character and color scheme of the room.

As well as the vase lamp there are a great many other varieties apart from actual fixtures; there are lamps of bronze or cloissonné, there are desk lamps and boudoir lamps and for every kind of lamp its special kind of shade.

The bridge lamp, usually of wrought metal, has recently come into wide popularity because it is both attractive and practical. It can be moved about at will, takes up very little room, and gives effective light where needed, as beside a reading chair or couch, or over the bridge or mah jong table.

Every house or apartment must necessarily be lighted according to its individual requirements, but as a general idea one might suggest, for the welcoming beacon at the front door, a hanging lamp or lantern of hand-wrought iron, with ground or yellow glass throwing a spot of bright light on the doorstep. Inside the hall, another hanging lamp, less informal, its light, perhaps, augmented by wall sconces.



Courtesy of Gerow Thompson Co.

Extremely graceful model of modern wrought-iron lantern designed for electric light fitting



Courtesy of Ed. N. Riddle Co.

Six bulb ceiling light with richly designed metal fixtures, fitted of course for electricity

For the dining-room, diffused indirect lighting from a hanging bowl, wall sconces about the sideboard, and real candles on the table. Gone is the recently favored "art dome" of very bad design and very bad stained "art" glass, in curdled effects.

The living-room admits of most variety in its lighting scheme, fixtures and lamps. Central lighting, direct or indirect, may be the basis of the scheme, with table lamps suitably placed, and at least one floor lamp. For the bedrooms, softly glowing wall sconces, a bedside table lamp for the luxury of reading in bed. The dressing-room or boudoir will have its strongest light concentrated on the dressing-table, with more subdued general illumination from wall sconces or a central fixture. And for all these purposes, the range of design in modern fixtures made in this country provides too fair a field of choice to afford an excuse for inartistic lighting today.

No consideration of the development of design in American industrial art can proceed clearly without consideration of the general evolution of taste in this country over the period covered by the past thirty or forty years.

As long as our architecture was a tawdry, ostentatious, meretricious imitation of the worst of the European types that succeeded the great period styles, our furniture, floor

(Continued on page 70)



Courtesy of Handel Co.

Graceful designs for hanging and bracket lamps, the former with an iridescent ground, blue parrot decoration and the fixtures of ormulu bronze. The bracket lamp has similar decorations and metal fixtures

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This is true whether you have ever seen the originals or not. If you have, these volumes will enable you to live over and over again your visits to the great galleries—if you have not seen the originals, they will open up an entirely new field of almost ecstatic pleasure.

And the children—don't let them grow up without the refining influence of these great painters—give them an opportunity to learn and appreciate the real and the beautiful. Art is as much of a requisite to a liberal education as music—nay, more so, for everyone with eyesight can find a wonderful satisfaction in art, and not everyone has an ear for music.

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Partitions for Walls and Ceilings

Modern Methods of Securing Practical and Convenient Partitions that Are Durable and Economical

AS civilization progresses we seem to demand more and more partitions; the more complex life is the more necessary it appears to separate ourselves one from another. Whereas, the Colonial houses built in Connecticut and Virginia were designed with great rooms where people met for companionship, whether drawing-room or kitchen; today we have myriads of little rooms, flocks of them in the tiniest apartment, even in the smallest office suite.

Of course, something of this cutting up of space is due to metropolitan conditions, where every foot of room is so valuable, and yet in many of the newer country houses, especially the more economical ones, and inevitably so in city apartments, the partition has become almost a fundamental of practical building, and two or three or four rooms variably appear where one would have taken all the space before.

And just a partition is not enough these days. Not only must the space be divided wisely, so that the utmost room can be squeezed from every foot; but almost inevitably we think of our partitions today as fireproof and sound-proof, equally keeping out heat and cold, and damp-proof. Thus, it is easy to say that we expect a partition to help the architect, to ward off the family doctor, to add to our peace of mind, to make our houses sanitary; in other words, to do all its own work, and, added to that, the work of artists, scientists and home-makers.



Courtesy of Celotex

Old Country Golf Club at Flushing. Modern wood fibre used for the plaster base and sound deadener



Courtesy of the Upson Co.

The formal paneling of a room with fibre wall board

This being so, the question of partitions has become a very significant one—a detail that is to be considered most profoundly in the building of houses, offices, theatres, museums, everything, in fact, from the bungalow to a State capitol.

Perhaps this is asking a great deal of a partition. Perhaps it is grasping to expect a partition not only to divide space, but to protect the home. And yet it seems to be the aim of every self-respecting modern partition to be of service along all of these lines, and also to consider strength and insulation economy, to be equal to the difficulties of expansion and contraction, to be dust-proof and to turn a cold shoulder on the homing instinct of the average insect.

Whether these wall boards are plaster or wood fibre, they can only accomplish their destiny as partitions by contributing to the comfort, health and happiness of the home.



Courtesy of U. S. Gypsum Co.

Interesting use of plaster wall board, showing possibility of ornamentation, in the home of Mrs. Gaylord Wiltshire



Courtesy of Cornell Wood Products Co.

Spacious sun-parlor with interesting ceiling of wall board

Some of the wall boards are composed entirely of ground wood, a non-conductor and absolutely uniform which permits the retention of the maximum number of dead air spaces. Finished attics sealed with this sort of board will make the lower rooms of a house cooler in summer and warmer in winter. They are also excellent in the basement as they are dust-proof. In the process of manufacture these wall boards are so treated chemically that the finished sheet possesses a low rate of change in volume and they are actually guaranteed not to warp or buckle away from their fastenings.. Also several of these wall boards are very light weight in spite of their strength and in one particular process every panel is kiln cured, waterproofed with neutral oils and gums to resist dampness and the surface filled to afford a perfect painting exterior. Sometimes the surface is perfectly smooth, in other cases there is a mat or pebble surface.

We are told that these wall boards can be used in every kind of building, new or old, and that they are especially practicable in furnishing up an old house; that they are the delight of a housekeeper, where walls have become difficult and need complete remodeling.

Certain of these fibre boards may be sawed and applied like lumber. They may be either left in their natural condition, which is picturesque in color and texture, or they may be finished according to one's taste, with plaster, kalsomine or stain.

Practically all of them have been subjected to tests for durability, for insulation, for proof against dampness, heat and cold, etc. Interesting charts are furnished for the use of these partitions in ceilings, walls and floors.

The use of plaster on different surfaces has also met with much enthusiasm, both

(Continued on page 73)



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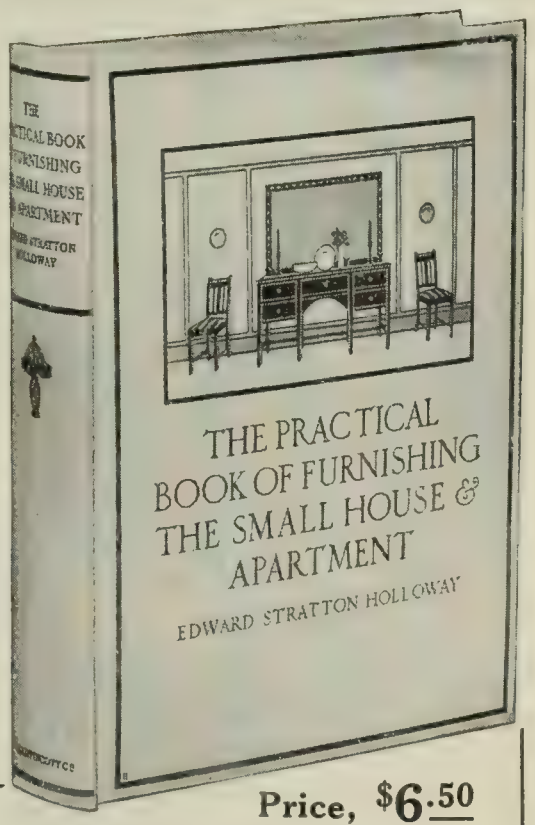
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Below—
From the reception-room a door leads out into the little court garden with its vine-covered brick walls. This garden contains interesting pieces of Spanish and Italian pottery, with a marble well from Sienna, an oil jar from Spain, some interesting Italian friezes and a gay little god Pan. Pan is done in green porcelain, and pipes away on a classic base from the Clyde Fitch collection



Above—
French reception-room used by Mrs. McElroy in connection with her work as a decorator. Fortunately for the transformation of a stable into a studio, the original building was simple in line with well-proportioned rooms. The façade being without ornamentation, an attractive alteration was accomplished

Photographs by M. E. Hewitt

Contemporary Reminiscences

(Continued from page 36)

being which is not dependent on wisdom; to that in us which is a gift and not an acquisition—and therefore more permanently enduring. He speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, of beauty and pain; to the latent feeling of fellowship with all creation—and to the subtle, but invincible conviction of solidarity that knits together the loneliness of innumerable hearts; to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds men to each other."—From the preface to "The Nigger and the Narcissus."

"Are not our lives too short for that full utterance which through all our stammering, is, of course, our only abiding intention? I have given up expecting those last words, whose ring, if they could only be pronounced, would shake both heaven and earth. There is never any time to say our last word—the last word of our love, of our desire, faith, revolt."—From "Lord Jim."

"I call a woman sincere when she volunteers a statement resembling remotely in form what she really would like to say, what she really thinks ought to be said if it were not for the necessity to spare the stupid sensitiveness of men. The women's rougher, simpler, more upright judgment embraces the whole truth which their tact, their mistrust of masculine idealism, ever prevents them from speaking in its entirety. And their tact is unerring. We could not stand women speaking the truth. It would cause infinite misery and bring about the most awful disturbances in this rather mediocre but still idealistic fool's paradise in which each of us lives his own little life—the unit in the great sum of existence. And they know it. They are merciful."—From "Chance."

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While these sentiments from his book echoed in my mind, I heard the informal patter of a great writer courteously obliging importunate newsmen, with such answers as these:

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(Continued on page 65)



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Remarkable Dual Achievement of the Great American Rug Looms

By ALWYN T. COVELL

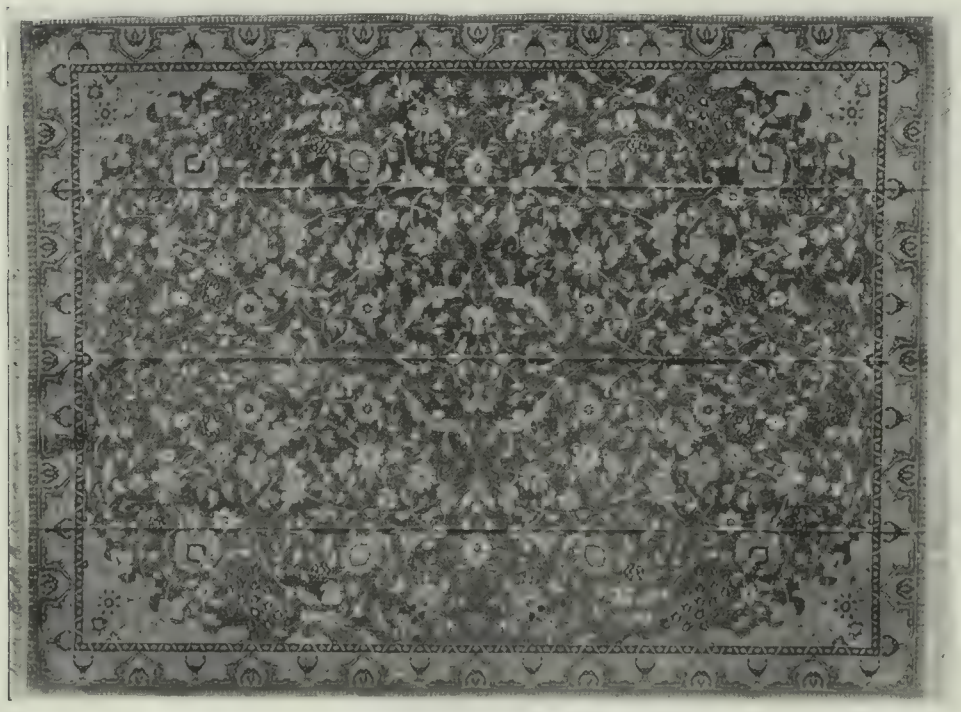
Photographs on This Page by Courtesy of W. & J. Sloane

FOR a good many years the weaving of rugs and carpets has been an art of the machine rather than an art of handicraft. And, as in the case of many other arts which have been largely taken over by machinery, the element of design long gave place to the furtherance of constantly greater mechanical perfection of looms and weaving methods.

The language of rugs and carpets, from the history and nature of their making, is a technical one, demanding a few introductory paragraphs which are designed to differentiate the principal types made and sold today, such as "William," "Brussels," "Chenille" and so forth.

It is believed that the first among Western nations to make rugs was Spain, and this, indirectly through the Oriental influence of the Moors. Exactly how far back in the industrial art of Spain rug-making begun has not been traced, but as early as the 15th century, according to Hunter, various types of rugs, some oriental and others of Western make were to be found in Italy, France, Flanders and Germany. In variety they comprised tapestry, pile and flat rugs of the ingrain type.

Carpet and rug weaving is not believed to have begun in England until the end of the 17th century, when French and Flemish weavers were brought over. It would be hard to make any definite date-line between the preponderance of Continental weavers working in England over native English weavers, as the development of the latter was naturally a gradual process.



A fine reproduction of a 16th Century carpet from southern Persia. In the making of such a rug, not only the flowers but the colors had a symbolic meaning

In 1759 Wilton, in England, saw the formal establishment of rug weaving as a national industry, and the name "Wilton," as a type of rug is a permanent part of the language of the industry. Pile rugs are still made at Wilton, but are called "axminster" rugs.

All rug-making, however, was a lengthy and consequently expensive matter of hand craftsmanship until the invention and development of the famous Jacquard loom. This loom, to which power was later applied, revolutionized the entire industry. To the principle of shuttle-loom weaving the Jacquard invention added the means of reproducing the most intricate designs by machinery—resulting in the rugs of today.

Ingrain, brussels and wilton carpet weaves, as well as tapestry and velvet rugs are all products of the shuttle loom, as are parts of the process of making chenille rugs.

The most popular of all rugs, without question, are the several varieties of pile rugs. "Pile" is the term used to designate the weave in which the surface of the fabric consists of the countless ends of cut loops. Velvet is a pile fabric, as also are plush and mohair, and in floor coverings this weave not only effects a soft, rich texture, but also a pleasing resiliency underfoot, and remarkable wearing quality.



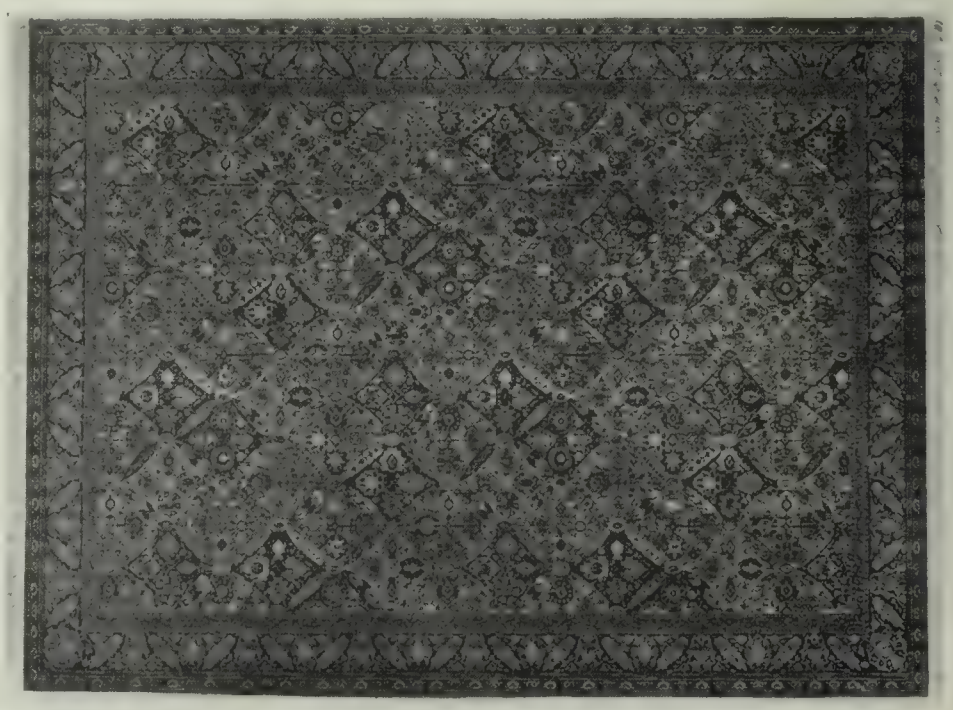
The inspiration for this Hispano Moresque design was the ornamentation of the Alhambra, a king's palace in Spain. The large design in the wide border is the motif so popular in the Turkish rugs of the 17th Century

While there are a great many sub-varieties of the weaves generally known as "brussels" and "wilton," these two types of floor covering are both pile weaves, like velvet, executed in wool. The pile, consisting of very closely tufted loops, is cut in wiltons, and uncut in brussels. The term "axminster" designates a type of tufted carpet or rug developed from the old hand-tufting of the Persian and Turkish weavers.

The making of chenille carpets and rugs combined two processes—the preparation of what is called the chenille "fur," to give a deep, soft pile, and the weaving of this into the finished fabric. Chenille rugs and carpets have recently become very popular, and their adaptability has been increased now that the great carpet looms make it possible to produce them, seamless, in thirty-foot widths, and any length required.

While, "ingrains" are still made, and used to some extent, they have not their great popularity of half a century ago. The principle of the ingrain weave is similar to that of a rag rug, and ingrain carpeting presents a hard, wear-resisting surface, without the lustrous richness of the pile weave, in either appearance or feeling underfoot.

(Continued on page 72)



This rug of highly conventionalized design is a reproduction of a large Kirman carpet about the 16th Century. The original is in the Imperial Museum at Constantinople and was considered one of the most perfect rugs ever woven in Persia

Contemporary Reminiscences

(Continued from page 63)

since then. All life has changed. Captain Bone was kind enough to show me all the new contraptions which ships did not have when I was at sea. . . . Yes, I still hold my master's ticket: it is in the family archives. Captain Bone insisted that his men address me by my title. At first I didn't know who they meant when the officers said, 'Do this and that for the captain.' A pretty compliment. It pleased me very much. . . . Americans have an enviable enthusiasm. Enthusiasm makes life interesting. . . . No, I am not much up on American literature. You see, I don't read much fiction, and my mind is not critical. I couldn't say much about writers because I haven't got any general culture. Twenty years at sea when one is a youth do not fit one with a critical type of mind. I am not a literary man. . . . You see I have had three lives: until 17 a boy in Poland, twenty years at sea, and the remainder as a writer. I thought of drifting back to sea, even after I was married; but after 'The Nigger and the Narcissus,' I made up my mind it was the end of my life at sea."

We were on the captain's bridge and Conrad had forgotten his interviewers and was rapt and ecstatic in contemplation of the spires of Lower Manhattan which were becoming visible through the thin, bluish mist. Captain Bone's brother, Muirhead Bone, the etcher, was at one end, working away for dear life with crayons, trying to catch the harbor scene as viewed from an incoming liner. Conrad kept exclaiming, "Wonderful!" "Magnificent!" "Beautiful!"

My final impression of him was that he was a very complex and determined man under an exterior of simplicity in manners and beneath an attitude of courteous deference. He knew human nature; he had created character in the grand manner; and he was very sure about himself and his work in the world, whatever appearance he gave of humility. He was a man, I thought, whom it would be very difficult to know, for he lived in the ivory tower of his own thoughts and dreams — thoughts and dreams which he committed to paper. As a ship's master, as also I imagine in all of his duties and concerns with daily life, he was doubtless a rigid disciplinarian and a severe taskmaster. He had, I suspected, a capacity for hard work and was impatient with laziness and procrastination in others. But that he was gentle and kind, tender and compassionate, there could be no doubt.



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Some Democratic Muses and Louvres

(Continued from page 31)

Mexico. We were the first to introduce an American "comic section" in that Republic. It went like wildfire.

As a democrat, I view with considerable satisfaction the fact that we reduced the cultural level of the Mexican from what it was to what it is.

The rotogravure section of the Sunday papers is another one of Demos' Louvres. It is made up of half-tones of legs, bathing-girls, Coolidge's Rabelaisian features, Whistlerian effects of massed Rotarians — and again

Jazz and the world jazzes with you—Bach and you Bach alone.

Jazz, whether played by a band or a phonograph, produces on me, as it must do on most of my democratic fellow-humans, a curious feeling of psychically flying apart. It dissociates, carves, dismembers. My ego lies dispersed in beating waves of sound. I want to fight, sing, love, drink, dance and laugh hysterically all at once. I am "seized," "possessed," mentally disembowled.

I find it the greatest "release" from the drab, drear, numby-



Entrance to the slave market in "The Sea-Hawk"

legs, legs, legs. The human form divine (which means, flatly, the bodies of nude women; men have only bodies, women have "forms divine") in these rotogravure sections has somehow got past the esteemed Sumner.

Demos has its pagan complex, and the rotogravures gorge him with it. In a way, it has an educational value, for Demos would never have become familiar with Mona Lisa and the Venus de Milo if it had not been for the rotos.

Returning to the Muses, I must find a Goddess of Jazz for the masses.

dumby era in which we are living in America.

All things may eventually be censored in this country, but the music of the masses—never! It destroys thought. The saxophone and the phonograph were invented by a benign Goddess.

Jazz may be a perfect transcription in sound of the cosmic charivari. Was it not Alexander Pope who said:

Jazz is Heaven's first law, and this confest,

Some must be jazzier and jazzier than the rest.

At least 'tis so in this our delectable Denmark.





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London! Brilliant, Eccentric, Whimsical: A Review

(Continued from page 46)

lake with boats on it nestles between these Temples of Commerce, surrounded by gardens, in which landing-places are contrived, so that one can go by water at will from New Zealand to India, from Australia to Canada, a novel and amusing experience! In the Palaces of Industry and Engineering and in the Palace of Arts the Old Country shows that she can still hold her own with her brilliant offspring.

LOVELY FROCKS AT THE HORSESHOW

The opening of the Richmond Horse Show! Lovely frocks were in evidence for the first time; the ladies bravely made up their minds to defy the elements, and casting off all timidity as regards weather, left umbrellas and mackintoshes at home. The four-in-hand competition revived past glories. On the road from London to Richmond the splendid coach horses sniffed disgustedly at the horrid stink of petrol in passing motors. The road belonged to them for that day at least. After the judging, the coaches lined up under the trees of the Old Deer Park of English Kings, making a picture reminiscent of the scenes in those century-old prints, in which our ancestors did justice to the same sporting event. With his Yorkshire coaching horses King George surpassed all previous records by winning First, Second, Reserve and Highly Commended rewards with his exhibits in this class.

SOME FASHIONABLE WEDDINGS

It may be that brides count upon fine weather for this great day in their lives, but this year alas hardly one of them has been favoured in this respect. To soil one's white wedding shoes in the mud is to say the least of it unromantic. So much did one of our June brides feel this at a country wedding the other day, that she actually allowed her new made husband to carry her in his arms from the Church door to her car! Miss Phyllis Scott, a daughter of Lord George Scott and niece of the Duke of Rutland, was more fortunate at her wedding with the Honorable Thomas Cholmondeley, the only son of Lord Delamere. She had a lovely day for the ceremony which was attended by ten bridesmaids of varying ages. Amongst her presents was a beautiful white sheepskin sent most appropriately by the family butcher.

The engagement is announced of the young Earl of Cottenham, who is only just of age and who succeeded to the title in 1922 when his elder brother died suddenly of heart seizure at a Christmas party at Lady Brassey's house in Sussex. The present Peer's stepmother was Miss Patrina Burke of California.

The Peerage has lately given us yet another romance. In the Edinburgh Court of Sessions a little tobacconist employée called Miss Lyon established her claim as the eldest legitimate child of Mr. Hubert Ernest Bowes Lyon, a son of the 13th Lord Strathmore. She thus becomes a cousin of the Duchess of York. In Scottish Law a child born out of wedlock is legitimatized by the subsequent marriage of her parents. This is not so in English Law vide the celebrated case of Lady Sackville of Knowle.

BECKONING THE "GIBSON GIRL"

A correspondent in one of the London weeklies bemoans the loss to mankind of the picturesque "Gibson girl," with her shapely figure and pretty hair. He describes the girl of today as a skinny young woman in a striped chemise, with apparently nothing worth mentioning underneath it, with a girdle half way down her legs, flesh-coloured stockings, a bodice cut to show as much skin and bone as possible, and a bulbous cloche hat from which whiskers stick out over each ear.

A most interesting exhibition is just now drawing all artistic London to the Carroll Gallery, and that is an exhibition of the water-colour paintings of the Canadian Rockies of Charles John Collings, who once upon a time was known in his tiny little village of Chudleigh, as the "looney" son of the village tailor.

That superstition still survives in this materialistic age has been once more proved at Hampton Court in connection with a legend concerning the famous astronomical clock of Henry VIII at that Palace commonly known as the Clock of Death. This clock was made in 1540 and tradition says that its stopping invariably portends the demise of someone resident in the Palace. Last week, once again after many years, this portent was fulfilled by the death of an aged lady occupying one of the apartments who expired shortly after the stoppage. The clock which registers the hour of the day, day of the month, position of the sun, number of days since the beginning of the year, and high water at London Bridge, has been set going again, and no cause for its stoppage could be discovered. This occurrence however will doubtless render still more acute the "servant problem" in the Palace.

TAPESTRIES

A decorative panel done in floral colorings and forms after the manner of an old Flemish Verdure



This panel shows the tendency of the verdures to avoid perspective and "plein air" effects

THE typical designs and colorings which gave the celebrated fifteenth-century tapestries their name distinguish this tapestry panel. Its predominating floral forms and foliage colors marked all the verdures which came from Brussels and her environs.

A particular point of interest in this modern panel is that it reproduces in an entirely new way an old verdure. This is done by a machine process adapted from an ancient stitch. And at a moderate figure.

In addition to this interesting panel, there are to be found among the Schumacher tapestries a variety of panels in many weaves and qualities. In style they cover practically all periods: early Gothic, some with its characteristic cabbage leaves or the Mille Fleurs effect, others with quaint personages depicted in flat perspective; hunting scenes; grotesques after Berain; Indo-Chinese, copied from the Soho tapestries; Louis XVI subjects, and others as well.

These various types may be seen in panels and by the yard through your own decorator or upholsterer. He will also gladly attend to the purchase for you. F. Schumacher & Co., Importers, Manufacturers, and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York. Offices also in Boston and Chicago and Philadelphia.

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Makes clean walls that can be kept clean

THERE is no feature in the home more delightful than well decorated walls; and none more harmonious than the background that retains its original inviting freshness. Antiquity has its charm, and distance lends enchantment—when we get enough distance. But dust and soil and finger-marks only a year or two old are quite too recent to enhance the beauty of a wall covering. Walls should be clean and kept clean.

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plain tints that can be hung as they come, or stenciled, frescoed, or Tiffany blended.

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America's Morning Drink

Industrial Art in Modern American Lighting Fixtures

(Continued from page 58)

and wall-coverings and our lighting fixtures were in the same character. It was Mr. Cram who said that the date of the Centennial, in Philadelphia, in 1876, found us, architecturally speaking, "the most savage of nations." We were worse than savages, however, because they seldom imitate—until they come under "civilized" influence.

Not that we are notable today for origination in any of the industrial arts—but we are vastly more enlightened as to what we copy or use as a basis for our designs, and we make things more finely and thoroughly. Nor is it quite fair to say that we are entirely copyists, for the problem that is continually solved with distinction by our designers is that of adapting antiques to modern use, not only esthetically but mechanically.

In the realm of lighting fixtures, for instance, the use of electricity as an illuminant has required the designer to make necessary mechanical changes in antique candle fixtures, lanterns and oil lamps, and these changes have been made without doing violence to the old precedents. Nor has the problem of the designer been entirely one of adaptation. With the advent of indirect and semi-indirect lighting, there was created at once the fascinating opportunity to design fixtures for "bowls of light," an opportunity in which the ancients would have rejoiced. Instinctively the designers turned to the art of Pompeii for their inspiration, and utilized with great effect the characteristic old tripods and other stands which originally supported braziers. Classic pottery, marbles and alabasters gave the most beautiful models for the bowls which form the most conspicuous



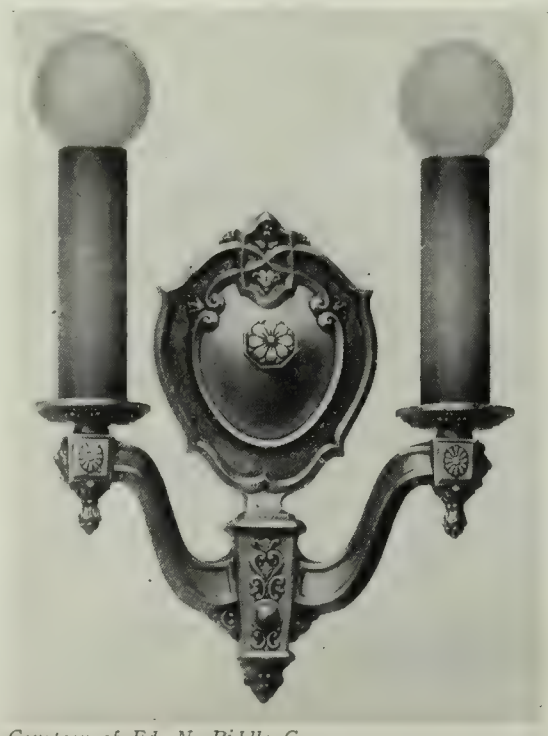
Courtesy of National Lamp Works

Design for floor or table lamp. The glass shade directs part of the light upward while sufficient light is diffused through the glass to obviate glare

feature of indirect and semi-indirect lighting fixtures, which are executed today in real alabaster, in translucent Italian marble or in glass especially made to give the same translucent effect, softly diffusing the light from the lamps.

There are, in lighting fixtures as well as in other accessories of decoration, a small proportion of actual copies or replicas of antique forms, differing from the originals only in their mechanical aspect, while adaptations are by far the greater proportion.

Few modern interiors in this country could properly be called exact replicas of interiors of the historic periods in which they are designed. Architecture, furniture, rugs and lighting fixtures are all adaptations, and the degree of consistency with the original sources of inspiration, and the consistency of one thing with another constitute the degree of real success that has been achieved by American manufacturers who produce those things which depend for their permanent worth upon the arts of design.



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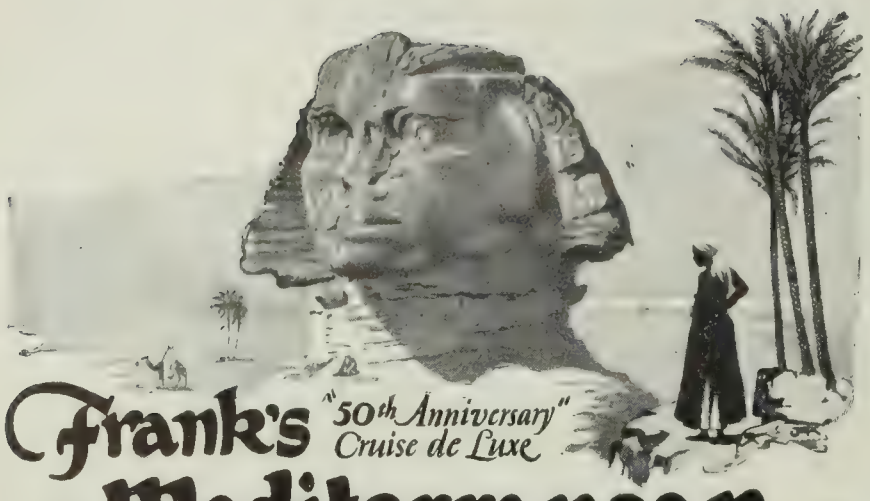
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Technique and Design in Modern Floor Covering

(Continued from page 64)

These various types are made today in this country, and have been made nowhere, or at any time, with greater mechanical perfection, or with an efficiency that could permit of lower retail cost.

Quantity production has often meant a lowering of standards of beauty, even when it did not also mean a deterioration in quality. What has been the condition in the field of American rug and carpet weaving?

Machine production, ever increasingly efficient machine production, multiplied and expanded by business growth into great quantity production has, for one thing, made it possible for more people to own fine floor coverings than ever before in the history of interior decoration. "Yes," says the ultra-esthete — "but what horrible machine-made things they are." He believes, by such a pronouncement, that he has declared himself a rather superior critic of applied art.

Machine-made, yes, but very wonderfully machine-made, even marvelously, and in design and color, remarkable. I mean the products of the better makers, of the makers who have been established for years, who have devoted themselves to the manufacture of rugs and carpets, and to the constant improvement of their product through improvement of their equipment and methods, and through discrimination in the selection of their own materials.

These makers have not ignored the element of art in their products, or taken in vain the designs of the greatest artificers of rugs of all time—the Orientals.



Courtesy of the Whittall Carpet Mills

This Persian rug shows the Tree of Life design. This motif requires fine, close weaving to bring out the wealth of detail in the design and colors

The point is that there has been a real effort to make something beautiful within the limits of the mechanical restrictions imposed by the machine. Granted that the machine, the great rug loom of today, has been brought to a remarkable degree of perfection, the designer still must accommodate his scheme to what may be woven mechanically. Looking at modern rug designs, it would seem as though none could be too intricate for the modern loom. Yet months are spent by expert rug designers on one pattern, which is carefully painted in small squares. Each of these represents a tuft of wool in the finished rug—and there are as many as 1,990,656 of such minute squares in a 9 x 12 rug pattern.

The following true story of the

(Continued on page 73)

"Hartford-Saxony" Rugs

Made exclusively by the Bigelow-Hartford Carpet Company at their mills in Thompsonville, Conn.





Upon request to our New York office, we will send you, without charge, a sample of the "Hartford-Saxony" fabric, a set of fifty color-plates of the most popular designs and colorings, and two beautifully illustrated booklets.

"Hartford-Saxony" rugs are made in twenty-eight stock sizes, from 22½ in. by 36 in. to 11 ft. 3 in. by 24 ft., and special sizes can be made to order. East of the Mississippi River, a small size, 27 in. by 54 in., sells for $14.75; a room size, 9 ft. by 12 ft., for $130.

If you have any difficulty in procuring "Hartford-Saxony" rugs, our New York office will see that you are supplied. At any of our showrooms, the full line will be shown gladly.

The supreme achievement of a century's experience

THE Bigelow-Hartford Carpet Company has been manufacturing floor coverings for nearly a century. It now is the largest producer of high-grade rugs and carpets in the United States, and one of the largest in the world. The plant shown above has a capacity of about ten million yards, and another at Clinton, Mass., over two and a half million yards annually.

These great mills make many different kinds of rugs and carpets, that have earned a national reputation for high quality, unexcelled beauty and remarkable durability. Preeminent among these stands the "Hartford-Saxony," a fabric of such unusual sturdiness that rugs purchased a quarter-century or more ago, and given constant hard usage, are still good.

"Hartford-Saxony" rugs are the highest achievement of rug-weaving in America. Their soft, resilient pile is fully three-eighths inch deep, made of heavy yarns produced from the finest imported wools.

More yards of "Hartford-Saxony" rugs and carpets are used in public rooms and corridors of leading hotels in America, than of any other fabric made in this country. Now these rugs are being produced in an increased number of designs suited to home use. Their delightful resilience underfoot, and their soft, blending colorings adapt them to any decorative scheme; their phenomenal durability fits them to withstand the most severe wear.

Look for the name "Hartford-Saxony" woven in the back of these rugs as a guarantee of quality



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Reproduction from a painting of Harbel Manor, the estate of H. S. Firestone, Akron, Ohio, by Frank Swift Chase

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Danger symptoms in your trees

Are the leaves of any one of your trees turning brown prematurely? In many cases this is caused by a lack of water or possibly by a lack of food. It might indicate a gas leak or some special disease.

Are any of the leaves yellowish? The leaves of most trees have a rich dark green color, and a yellowish appearance often indicates a lack of water, or a lack of food in the soil (probably nitrogen), or both.

Are any of the leaves undersized? This generally indicates a lack of food elements; namely, nitrogen, phosphorous and potassium. A tree requires food just the same as any other living thing.

Is the foliage of any tree thin or sparse? This usually indicates a lack of both water and food. It might mean an attack by a specific insect or disease.

Is any tree dying back at the top? This might signify that the roots had been smothered, or cut too severely, or drowned, or that the water had been drained away. It might indicate a lack of food elements, or a serious insect attack.

Is any tree full of dead branches? If so, the tree may be too dense, or it may be suffering from a specific disease or insect enemy. Dead branches are a menace to the health of a tree.

Is the bark splitting or falling off? This might be caused by frost injury, or sun scald, or gas poisoning, or some mechanical injury

Does any tree have a V-shaped crotch? Is this crotch starting to split apart? If not, it is only a question of time until it will. Splitting crotches are often indicated by a large bulge on either side, or by discolored water oozing out.

Are there any decaying cavities? Open cavities are easily observed, but many times decay is hidden. Decay results from active fungous diseases; once started, it never stops until arrested by human skill. The principles of treatment are somewhat similar to dentistry. Hidden decay may be indicated by a swollen place on the trunk, or by a sunken bark area or by a dried bark area, or by a bark discoloration, or by small holes. Sometimes it is indicated by wood dust on the bark or on the ground.

A tree with any of these symptoms needs a real Tree Surgeon. It is on the way to premature death. It might be too far gone to save, but if it is possible to save it Davey Tree Surgeons can do it. Write or wire nearest office.

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Every real Davey Tree Surgeon is in the employ of The Davey Tree Expert Co., Inc., and the public is cautioned against those falsely representing themselves. An agreement made with the Davey Company and not with an individual is certain evidence of genuineness. Protect yourself from impostors. If anyone solicits the care of your trees who is not directly in our employ, and claims to be a Davey man, write headquarters for his record. Save yourself from loss and your trees from harm

Partitions for Walls and Ceilings

(Continued from page 60)

from the builders of homes and the owners of them. Certain of these plasters in either white or color may be applied to wood fibre, paper, cloth or tile and we are told that one coat in many instances is all that is needed. It may be applied in such a way that it is smooth or rough, grained or squared into tiles. It also lends itself to an appropriate background for period rooms.

These plaster partitions are acknowledged to be fire-resisting with no appreciable contraction or expansion. Very little heat is transmitted through them and sweating and dripping cannot occur. Practically all these wall boards may be used in repair and remodeling as well as in new construction. They also find a place for themselves in garages and sheds.

Where it is desired to make interestingly paneled walls instead of flat surfaces, they furnish an opportunity for very good results, especially if every panel is finished with a narrow molding, which may be in a contrasting color, but which brings about the effect of a rather neatly thought-out half-timber decoration.

With the use of these partitions in the remodeling of old houses into apartments, most excellent effects may be gained with a minimum of expense, time and labor.



Courtesy of the Beaver Companies

Picturesque use of wall board in interesting modern hallway

Technique and Design in Modern Floor Covering

(Continued from page 72)

growth of one mill in thirty-eight years is typical. Four men, in 1886, began the manufacture of rugs and carpets in a small building on the Mohawk River, at Amsterdam, N. Y. Although building, machinery, raw materials and stock were all virtually lost by fire a few months after the enterprise was started, these men started again, making at first only "Smyrna Rugs," as they were known to the trade. In 1902 the company was formally incorporated, and a large mill was put up for the manufacture of axminster rugs and carpets. In 1904 the making of tapestry and velvet rugs necessitated more buildings, and still further growth came in 1912 with the beginning of manufacturing chenille rugs and carpets. While the makers whose history we are here following are now reorganized as the largest producers of chenille fabrics in the world, prior to 1912 most chenilles had been imported from Scotland, Austria and France. In 1922 the original firm combined with another, and vast factories covering a great area, produced the most complete and varied line of floor coverings in the world.

And, in conclusion, it is very significant that the leading manufacturers, in bringing rug looms to a marvelous degree of mechanical perfection, and production to an undreamed-of volume, have not overlooked their esthetic responsibility as co-workers in maintaining and gradually advancing the standards of industrial art in America.



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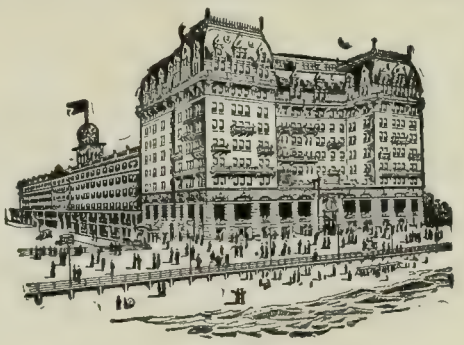


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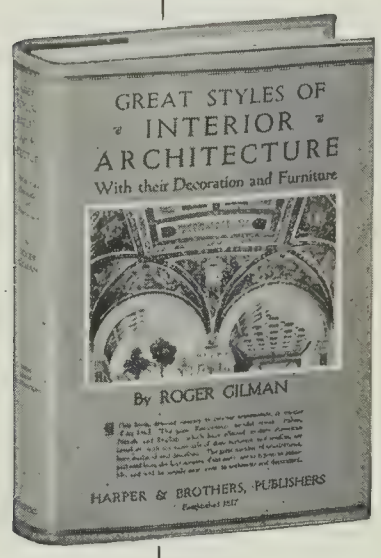
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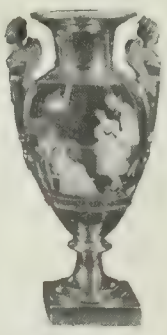
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Some of the Newest and Finest California Estates

(Continued from page 26)

lining a narrow street planned to resemble a street in Spain, was designed by James Osborne Craig, Architect. It has attracted much interest and favorable comment, and is said "to embody to an unusual degree the romance and quality of the architectural tradition associated with the early years of California." Among its notable features are the informal novelty and interest of its plan; the incident and charm of its various parts.

The five gardens selected by the Jury are all of the more or less formal type appropriate to large estates. Among their outstanding features might be mentioned the arrangement of planting so as to frame magnificent views of mountains or sea; the creation of a succession of hillside terraces terminating in a large pool at the base; and the successful development of incidental features to create sustaining interest. In commenting upon the selections of the Jury, one architect emphasized the point that in a millionaire colony like Santa Barbara and Montecito, where the gardens have a big acreage, owners should be encouraged to have a landscape architect plan their gardens professionally. It was his idea that the owners should not "go out and plant trees and flowers here and there and try to doll the place up, themselves." A noticeable feature of successful California gardens, both large and small, is the intimate relation established between the house and the outdoor planting. This is, in a way, made possible by the generous climate.

Under Cover

A Gay and Caustic Personal Review of the Latest Books

By BENJAMIN DE CASSERES

THE SEVEN LIVELY ARTS. *By Gilbert Seldes.* With caricatures by Frueh. (Harper and Brothers.)

Hosannah! Mr. Seldes and I can get together for once. We both believe Nonsense is of divine origin. Olympus is a good place to week-end, but not for a day-in-and-day-out residence. The older I get the more I suspect the Absurd is the Logos. Seriousness, and not Eve, is Original Sin.

"The Seven Lively Arts" is one of the most original and stimulating books of the year—of many years. Mr. Seldes has written it with a gusto, a hoop-la! and an ironic playfulness that must surprise many of us. I hope he will not take nonsense seriously. In some places in the book there are hints of this backsliding into the Malvolioism of *The Dial.* But why quibble? The book is by all odds the best current document on the American psyche that I know.

Slapstick and nonsense have their Olympians—Charlie Chaplin, Al Jolson, Fannie Brice, Mutt and Jeff, Mr. Dooley (a fine satirist), Ring Lardner, Florenzo the Magnificent ("Ziggy"), Joe Cook, Swinnerton, Irving Berlin, Mack Sennett, Ben Turpin, Willie Collier, and a host of lesser gods and demi-gods—all glorified and canonized by Mr. Seldes. If we Americans have no bananas today, we will throw custard pies. Vulgar? Lowbrow? Well, why not? We are all touched. There is no pose more ridiculous than the persistent highbrow pose. There are, of course, some things in the book that "get my goat"—for instance, when Mr. Seldes avers that Ring Lardner is "more important" than Cabell and Al Jolson than John Barrymore. Canonize Nonsense, but don't talk nonsense, Mr. Seldes. The illustrations are by Ralph Barton, E. E. Cummings, Joseph Urban, Frueh, Roland Young, Steichen, Tom Powers and others.

A book for all and none, as Nietzsche says.

THE BEST POEMS OF 1923. *Selected by Thomas Moult.* (Harcourt, Brace & Co.)

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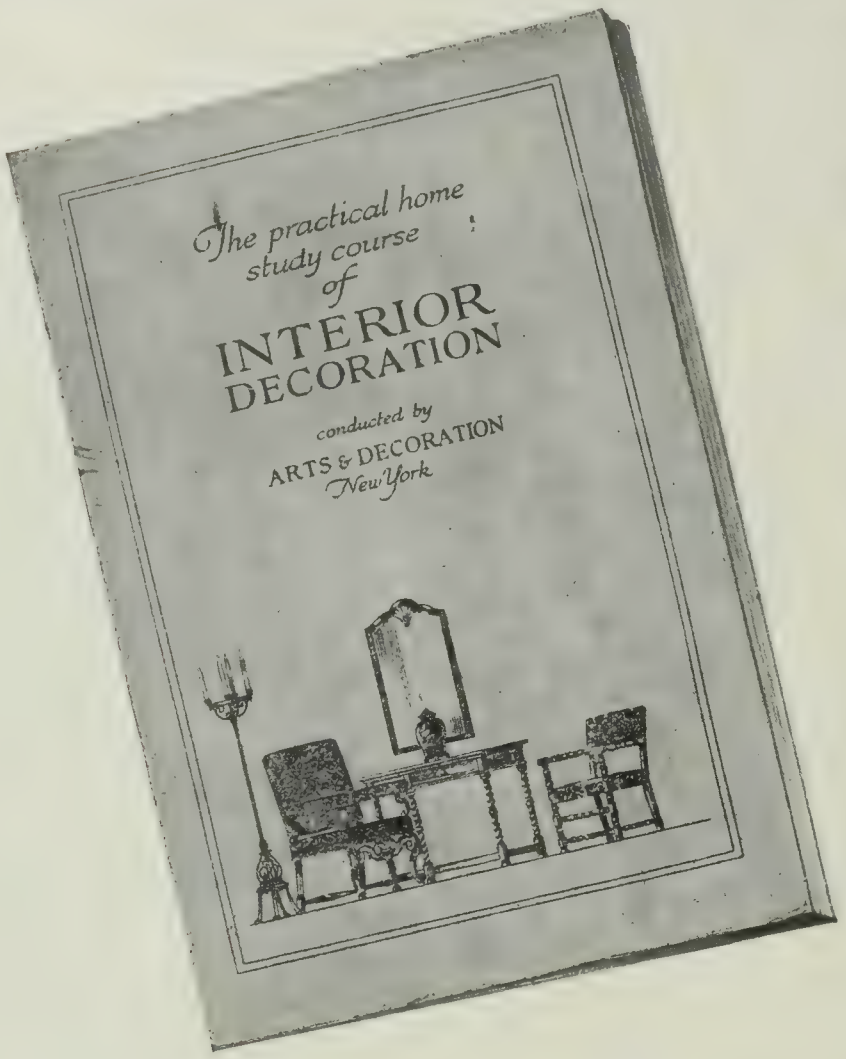
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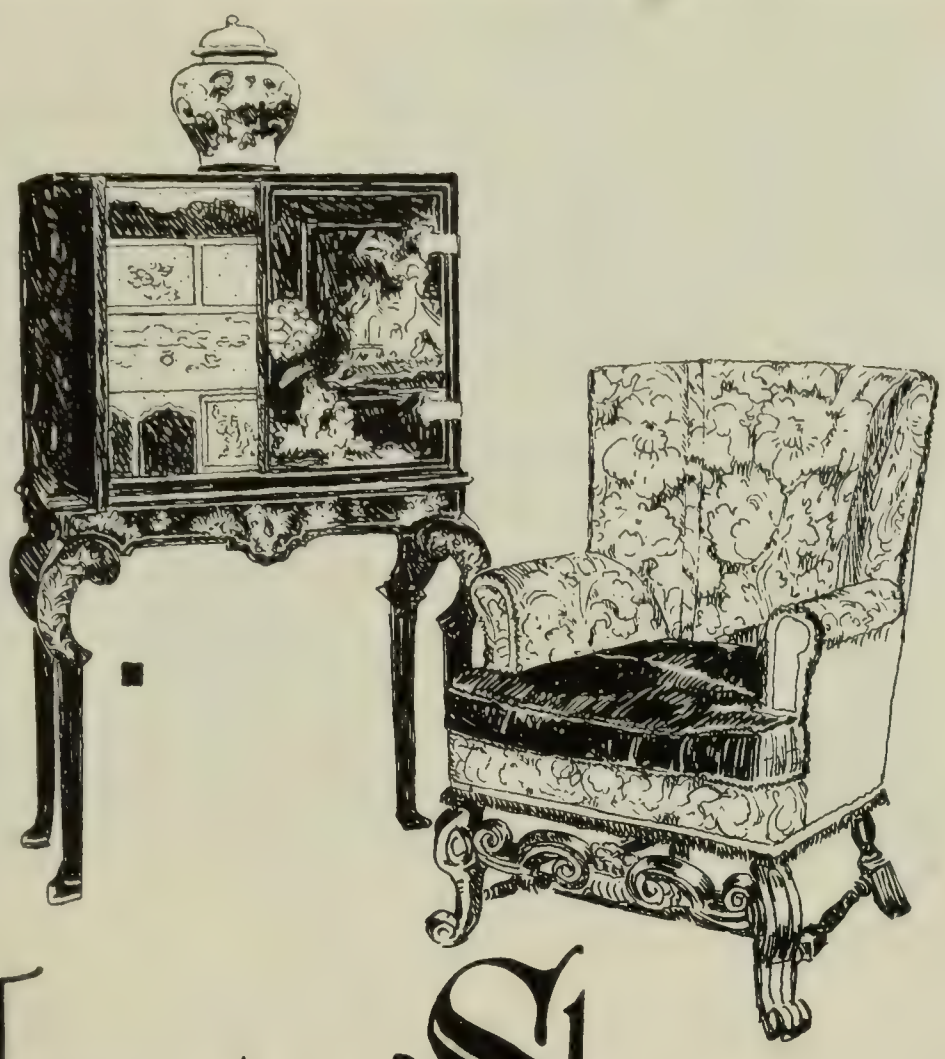
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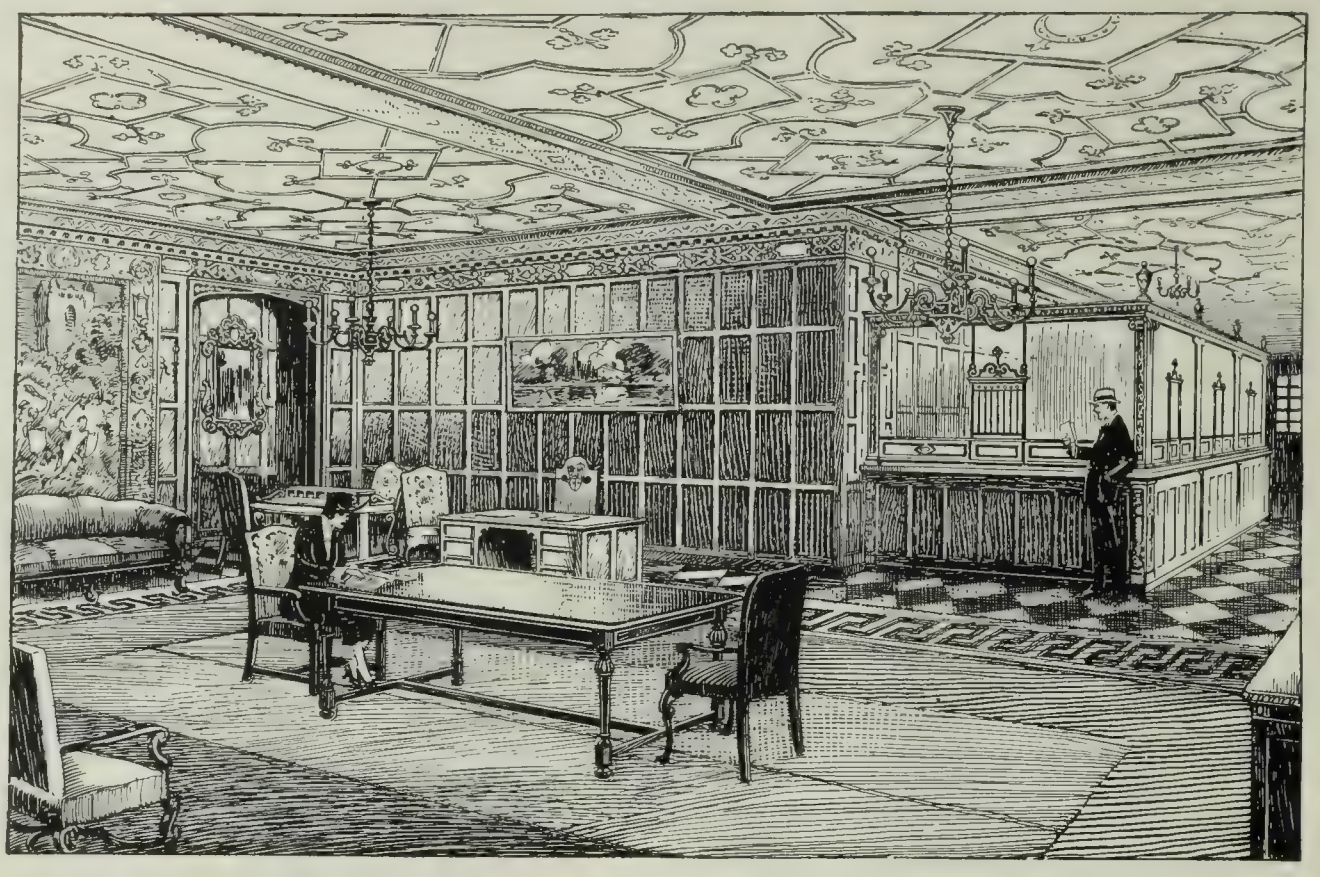
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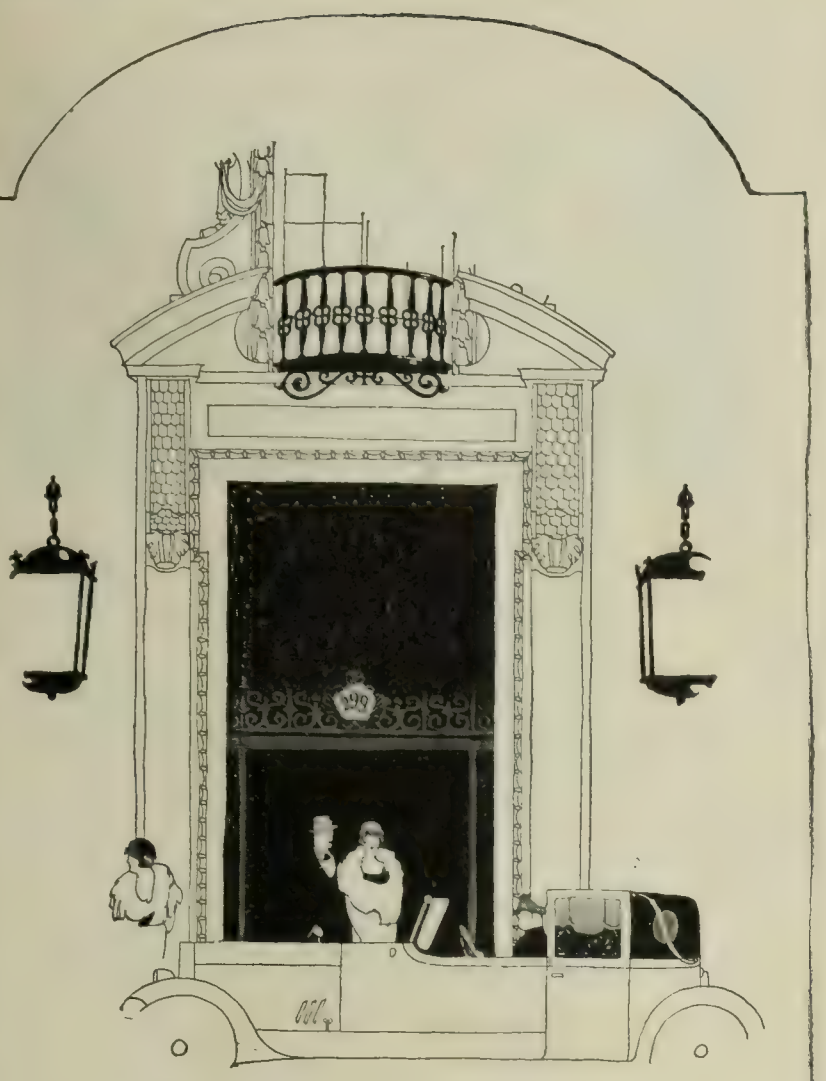
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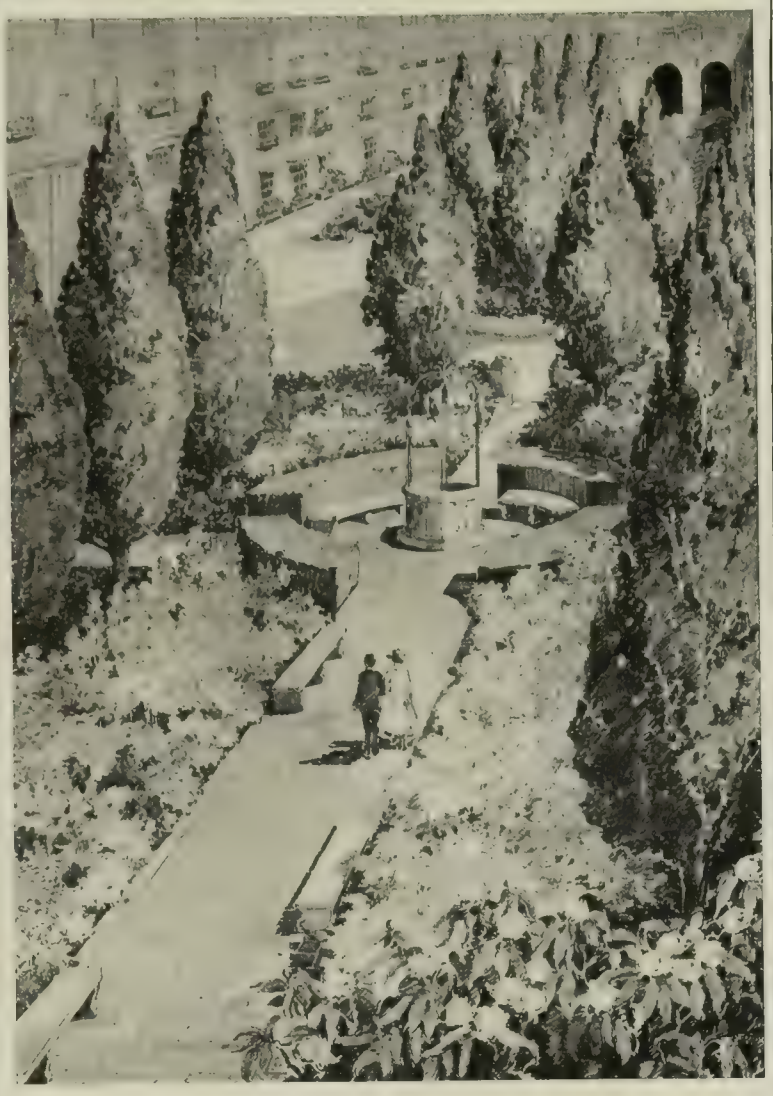
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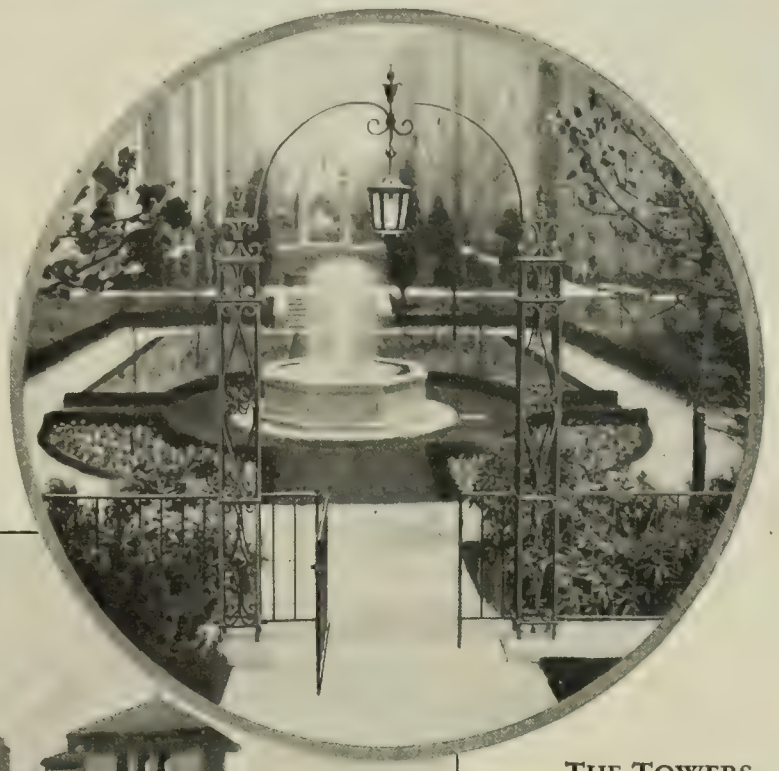
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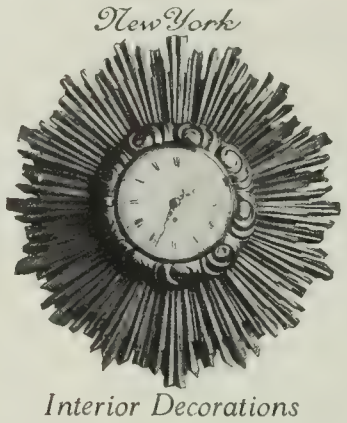
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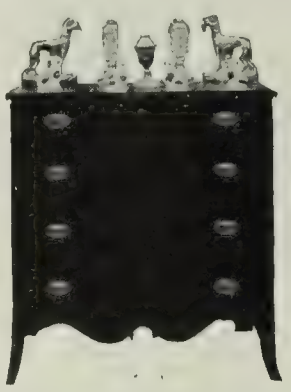
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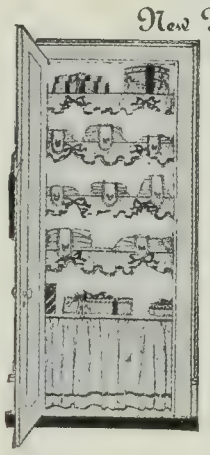
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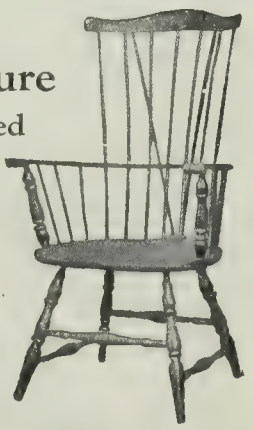


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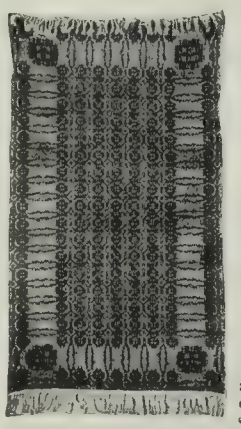
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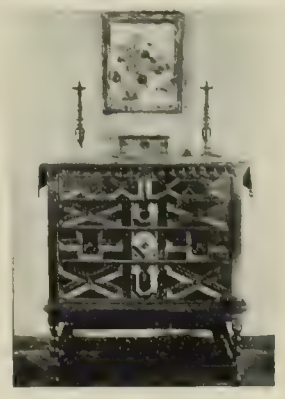


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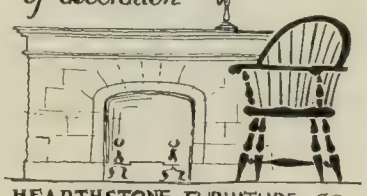
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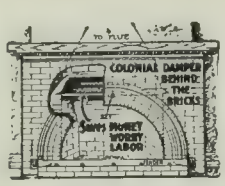
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OCTOBER, 1924

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VOLUME XXI — *October, 1924* — NUMBER 6

This Year's Plays

"Spots" and "Bulls" on the Coming Theatrical Season

By BENJAMIN DE CASSERES

"THE future is the past entered through another door," said Paula Tanqueray some years ago at the Republic Theatre. Aubrey (was that her spouse's first name?) Tanqueray threw up his hands in horror and dibbed:

"What a horrible thought!"

It may be that I do not quote with absolute precision the play of Pinero that shot us all to pieces some years ago but which today seems as tame as a Chautauqua pussycat; but the idea that I want to convey in quoting the Gablerian Paula is that I agree with her.

"Well, here's much ado about nothing!" you (the reader) will mutter. "He [meaning me] uses a lot of words to tell us that he agrees with something that somebody else said. Is he playing Dreiser with us?"

Easy! Easy! I quoted Pinero or "The Second Mrs. Tanqueray" or Paula or Mrs. Kendall or Mrs. Pat Campbell (I forgot whom I saw in the part) because I believe that is one of the profoundest and truest things ever said—"The future is the past entered through another door."

And it is important to know, in the first place, that I agree with it because I do not usually agree with anybody about anything (an unfortunate psychological birthmark) and, secondly, because I thought it was applicable to the opening of all theatrical seasons in New York.

If the line of Pinero's is too metaphysical for some of my Broadway friends I shall translate it into the language of Uncle Remus:

"Say, Rabbit, youse allus goin' in by the same hole you came out at!"

Enfin (as Ezra Pound would say), is the coming dramatic season in New York to be a continuation of the season of 1923-1924, or will there be something brand new in the way of tragi-comedies, comic tragedies, romantic farces, farcical romances, epigrammatic satires, epicene moralities, psychological fantasies, epical harlequinades, magical triangles and metaphysical Pirandelling?

Every theatre lover begins to ask this question in the last week in August:—Will it be the same thing over again under new titles, or is this coming season to be at last the *Annus Mirabilis* of the drama? This *Annus Mirabilis,* by the way, has been the dream of every lover of the stage since 500 B. C., when the curtain went up on the theatrical season of 500-499 and the Athenian first-nighters between the acts asked one another:—

"Well, I wonder what Aeschylus and Aristophanes are going to pull on us this season. By Apollo! will they never quit kidding the gods!"

No, they never did! Aeschylus, Aristophanes, Euripides and Sophocles kept coming out of the same hole they went in at. There never was a Magic Year. But we are still optimistic and hang on to the hope of something startlingly new in the drama each year just like the boys down at Mouquin's hope for the return of light wines and beers.



Photograph by Nickolas Muray

Eva LeGallienne as she appears in this season's revival of "The Swan"

The lift toward the golden period of the drama in New York is accumulative and gradual. Compare the "good" plays of today with the "good" plays of twenty years ago. The distance is almost interstellar. Gone the "uplift" drama. Gone the "goody-goody" bunk. Gone the "triumph-of-virtue" garbage.

I do not mean that such plays are not being produced but they are not among the "good" plays I had in mind. I mean "good" in a strictly æsthetic, highbrow sense. There are more plays worth seeing in New York nowadays than in any other city in the world, although most of them are written on the other side. We produce, but we do not create—much. The one "different" play by an American last season that I can remember off-hand was "White Cargo." It is one of the "great" and "good" plays. I may remember some more before I get through with this article (my memory is poor in September—queer psychological fact that!).

Thank God for the movies! They have done more to weed the stupidities out of our speaking stage productions than any other influence. Screenward ho! the Empire of Bunk has been taking its way for many years. The "movies" are the scavengers of the drama. They are great garbage disposal plants. There are, of course, a great many plays put on on Broadway for the sole purpose of selling out to the picture concerns; but they do not influence the real drama any more than self-playing pianos affect the demand to hear Paderewski, De Pachmann and the Philharmonic Orchestra. I believe that if it were not for the "movies" there would be no Theatre Guild.

With us taste outruns creation. The American public is ahead of the American playwright. We enjoy Bernard Shaw, but we have no Bernard Shaw. We enjoy Molnar and Vajda, but we have no Molnar or Vajda. But why should we? We have Eugene O'Neill, George Kelly, Rachel Crothers, Lula Vollmer and some few others who may occur to me when my memory mends (don't forget Eugene Walter, who "started something").

But we still have the courage of our European convictions — witness "Fata Morgana," "The Werewolf," "The Swan," "The Miracle" and other exotics. We have not yet achieved satire in its highest sense. It is still heavy-footed even in O'Neill. Irony, of course, will not reach the interior of the American skull in our lifetime. We are comic, but not intellectually comic.

It is a godsend to our writers and playwrights that Europe is still there. Almost everything on our native stage is taken from Over There. I beg pardon, gentlemen and ladies, I mean adapted. We are the great absorbers. Out of it all, I doubt not, will come the Great Flowering, in which the drama, I believe, will lead.

All great art is founded on money, on material prosperity, on healthy sensuousness. The brain is the flower of the stomach and the sex-instinct. American materialism is the belly of the Western Renaissance. Abhorrent paradox, but our Shakespeares, Ibsens, Shaws, Molières and Capeks will be born of the yawn of the tired but novelty-craving business man.

But I quite forget I was to talk about the coming season. Will there be a dominant note? And, if so, what will be the subdominant note (to use astrological jargon)? Will it be a European or an American season?

Judging by what I could get out of the managers and their modest representatives in a week's intensive drive, I predict the most colorful, kaleidoscopic, varied and interesting season that New York has ever known. One thing alone gives me pain—I do not see an announcement of a Gilbert and Sullivan revival. If you are a lover of the work of these two Incomparables, I need not tell you of the nerve-hunger, brain-lust and blood-cry for them that overwhelms me each year. My æsthetic life is on the fritz without them.



Photograph by Edward Thayer Monroe

Gilda Gray, who will open her own little theatre in New York this fall

The greatest torture that could come to me would be to live in a town where "Tristan" and "The Mikado" were playing next door to one another the same night for one night only. You see how high I place "The Mikado" — and "Tristan."

Let's take a whirl at the winter of our content, or discontent. Raising my eyes, I see we are to have grand old young "Peter Pan" with us again, with Marilynn Miller as Maude Adams. I wonder! Maude's voice lingers in my ear like the nightingales in Xanadu (not Kaufman and Connelly's Xanadu, but Sam Coleridge's).

Lord Dunsany's "If" will be seen. Here is magic stuff. Do not read "If." Wait until you can see it. It is fantastic satire from the arcanum of the Dunsany brain. My mental palate waters at the prospect.

Vajda, of immortal "Fata Morgana" memory, will be with us with "Grounds for Divorce." Sounds tickling. Vajda is a bigger man than Molnar I should say superficially (not having the leisure of George Jean Nathan and his Gargantuan gifts of swallowing Europe alive). By the way, why doesn't someone revive Molnar's "The Devil"? With Arliss, it is a Blessed Memory. "Antonia," too, by Melchior Lengyel, gives me vistas of promise. Another play by Molnar and Vajda, and one by Arthur Schnitzler. All these by Charles Frohman, Inc.

Lula Vollmer is one of our Rising Hopes. "Sun-Up" and "The Shame-Woman" were fine plays, especially the former. Her play this season will be called "The Funny Man." I know nothing about it, but if Miss Vollmer continues to improve, we shall see something worth while.

Anne Nichols, who made a fortune on a play that producers and critics were unanimous in damning, is going to bring back to us Mme. Simone, which is good news. She will produce on her own hook and write several plays besides. Anne Nichols and Sam Shipman will soon have enough money to finance the next war.

Alberta Gallatin Childe has written "Edgar Allan Poe." Did I hear somewhere that John Barrymore was going to be the Edgar? In which case we should have, I think, imagination based on actual fact. But what are the "actual facts" about anything or anybody? Who knows? But Barrymore-Poe will mean something worth seeing.

(Continued on page 73)



Photograph by Nickolas Muray

Florence Eldridge, who will open up this season in "Bewitched," is remembered with delight in the Pirandello play



Photograph by Nickolas Muray

Alfred Lunt and Lynn Fontanne, his wife, in "The Guardsman," by Franz Molnar, the first Theatre Guild production

Mrs. Frederick T. Frelinghuysen



Photograph by Brandenburg

Formerly Miss Mai D. Watson. Mrs. Frelinghuysen, who is one of the most popular young matrons in the social life of Long Island and New York, spent the summer abroad. Her perfect taste in dress is notable for its simplicity



The walled garden and the pergola; the entrance loggia and orange garden in the distance: seen from the loggia on the first floor of the east end of the house

Villa le Balze, Fiesole

An Italian Hillside Garden in Dramatic Vein

By ROGER WEARNE RAMSDELL

THINK of a garden on the side of a hill that slopes at an angle of between forty-five and fifty degrees, where there is scarcely one square foot of level surface to begin with! That is what the garden at the Villa le Balze is, clinging to the south slope just under the crest of the hill of Fiesole.

It is all very well, in a general way, to publish illustrations of fascinating beauty—pretty pictures are always engaging and elevating to look at—but there is no earthly use, so far as the average reader and garden-maker are concerned, in merely presenting plans and pictures unless they carry with them some appreciable suggestion of things possible of achievement. That is just exactly what the plan and pictures of the garden at the Villa le Balze convey, and in a very direct and forcible manner, and that is just exactly why they are here set forth. There is virtually no feature of the garden that could not readily be executed in America and there is no limitation of a similar site that could not be overcome with like success.

As it must needs be on such a steep hillside site, the garden is a mere narrow strip in plan and on several different levels at that. The entrance is at the uppermost level from a public footway, around the side of the hill, which runs from the highway and gives access to other villas. From this public footway the garden is entirely shut off and protected by a high stone wall so that complete privacy is assured. The door of the entrance opens into a wide loggia which forms the top floor of the lemon house and tool houses and immediately adjoins the house of the gardener and porter. Immediately on entering the door the eye commands a view of the whole Val d'Arno, with Florence spread out several miles away at the foot of the hill, a view whose beauty never palls. From this loggia a flight of steps descends to the level of the pergola, while a short ramped walk and another flight of steps, ingeniously let into the wall of the lemon house, complete the descent to the level of the orange garden. One illustration shows the entrance loggia, seen from the level of the orange garden, with one floor of the gardener's house beneath it, and beneath that, again, the arcaded lemon house and tool house.



Stone-paved walk in the orange garden, with decorative niche in the wall at the eastern end

A stone-paved walk, with a low quadrant-shaped stone coping, runs the length of the orange garden and terminates in a round-arched niche in the end wall, flanked by

pilasters with three vases surmounting the wall. The pilasters are decorated with *spugna* (a form of limestone stalactite found in great abundance in certain places and so named because of its resemblance to a sponge). The *spugna* work also appears on the key block of the arch, beneath the cornice, and on the vases. It is a cheap, effective and easily employed means of obtaining an agreeable contrast to smooth stone or stucco surfaces and of producing an interesting play of light and shadow. The panels, rays and other details of the niche are wrought with pebble and shell work, the pebbles or small chipped stones and the shells being embedded in the stucco or in a ground of lime mortar. The pebble and shell decorative pattern is carried out in brown, pink and white and produces a thoroughly engaging result. A



Terminal figure in panel at side of baroque stairs showing technique of work

composition of this sort gives a fitting architectural termination to the garden, without being in the least pretentious or overdone. Without some such feature this end of the orange garden would be not only bald, flat and uninteresting, but would lack both distinction and the sense of coherent definition. It requires but little analytical insight to see how little it takes to give a desirable and definite sense of boundary and to avert the effect of sprawling or indecision. Such expedients are particularly valuable in small gardens and may advantageously be made use of even in city backyards where they seem not to diminish but rather to increase the area, because they provide a definite focus of interest. A lesser niche terminates the western



The walled garden, seen from the east end, looking toward the house

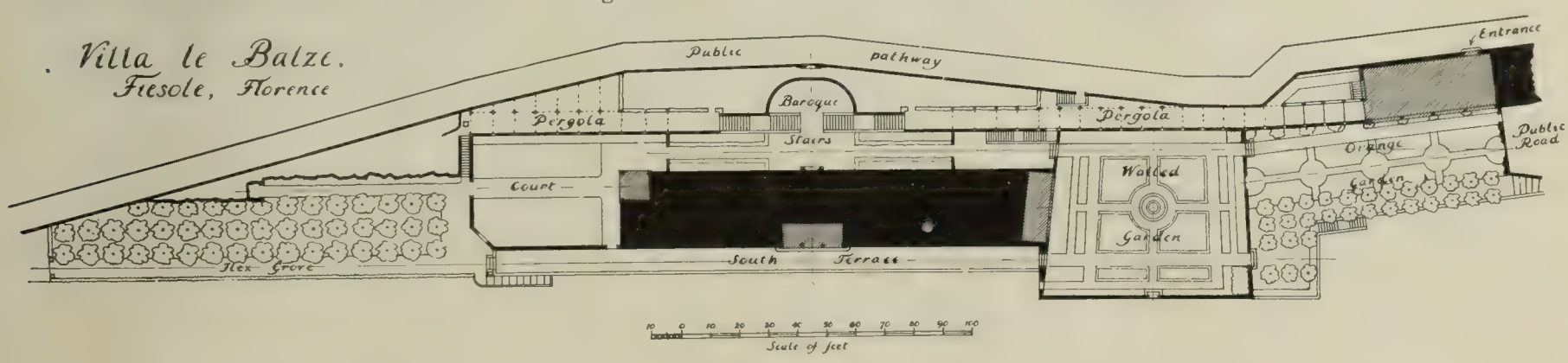
end of the walk in the orange garden, shown on preceding page.

As will be seen by reference to the plan and the illustrations, two arched doorways in the wall give access from the orange garden to the walled garden, which is laid out in the traditional but always fresh and satisfying *quattrocento* Italian quadripartite division. In the centre is a circular *vasca* or pool with a little island in the middle of it from which grows a camelia tree. The four chief divisions of the parterre are separated by gravelled paths and bordered by trimly clipped low-growing box. These divisions are filled with grass and receive their decorative emphasis from pots with lemon trees set at the angles. The borders around the sides of the walled garden are filled with lemon trees and flowers, while the walls are thickly covered with climbing figs and other vines. Above the walled garden, on the north side, is the pergola and, above that, the thick growth of olive trees and cypresses extending up the hill, forming a matchless background of varied greens.



North or garden entrance of house, with lower ends of baroque stairs

The garden of le Balze is a subtle creation, and yet, in spite of the many subtleties that stimulate searching examination and wait to reward the sympathetic and discerning critic, it is amazingly straightforward and comprehensible. When we know the attending physical conditions and see the shape of the site on the plan, we can understand the scheme at a glance. It is perfectly obvious and as severely logical as the most matter-of-fact and unimaginative person could wish; nevertheless, the imaginative and suggestive faculties find plenty to feed upon. That is one reason why the garden possesses so much of what might be called a "staying" or "wearing" value. Anyone who enters it cannot but be immediately sensible of its enduring and substantial merits.





The entrance loggia, seen from the level of the orange garden, with one floor of the gardener's house beneath it, and beneath that, again, the arcaded lemon and tool house

North walk in front of house, showing north front and Baroque stairs coming down from pergola level



Geoffrey Scott and Cecil Pinsent, Architects

It may be worth while pointing out that one of the subtleties of composition lies in the fact that the portion designated on the plan as the "walled garden" is enclosed on all four sides. So far as physical necessity or ordinary convenience go, the south side might have had only a low parapet, thus exposing to view the magnificent and unobstructed panorama of Florence and the Val d'Arno with its surrounding mountains and hills. Doubtless many people would have preferred such an arrangement. But architect and owner both, in their wisdom, appreciated two good and sufficient reasons why it was better or, at least, perfectly justifiable, in this particular instance, to shut out a vista of surpassing loveliness.

In the first place, it was *necessary* to do so if the charm of this portion of the garden was to be preserved by maintaining its individuality and scale. Had the unobstructed view been retained here, it was of such dominating and absorbing character that not only would all trace of the desired intimate quality of this spot have been completely banished, but at the same time the centre of immediate interest would have been carried altogether outside the limits of the garden and its scale would have been obliterated by the overwhelming vastness of what the eye would instinctively seek as though drawn by a lodestone.

In the second place, the south wall was built in the full consciousness that the rare beauty of the landscape would gain in power and fascination by being occasionally hidden from view. The full blaze of its glory from the entrance loggia, the parapet of the orange garden, and the narrow terrace in front of the house were to be the *fortissimo* and *mezzo-forte* passages in the garden symphony; the quiet intimacy of the walled garden was to be the restful *adagio* movement played *pianissimo*. The two windows in the garden wall, with an outlook commanding the whole valley, were to be sudden *sforzando* measures to intensify the effect of dramatic contrasts. From the vantage point of the loggia on the first floor at the east end of the house the opportunity for dramatic contrast in outlook is unsurpassed; the eye may turn at will from the restful quietude of the walled garden to the "splendour and sweet spaciousness" of the whole Val d'Arno beyond and back again.

A doorway and a descent of three steps gives access from the walled garden to the long, narrow stone-paved terrace between the south front of the house and the parapet of the retaining wall that anchors the villa to the precipitous hillside. Here the only gar-

(Continued on page 64)

Panels from the Famous Red and Gold Peacock Room

These Decorations by Robert Chanler Will Be Placed in the Home of Mrs. Pendleton Crocker of San Mateo, California

Peacock panel in red and gold room painted by Robert W. Chanler. This very novel study of a peacock, original both in color and form, is one of the most surprising designs that Mr. Chanler has executed among his many remarkable screen creations



Below is another famous panel in the peacock room, which is rapidly gaining a reputation second only to Whistler's peacock room. There is a richness and splendor, a startling sort of beauty in these panels that place them at the peak of Mr. Chanler's decorative work



This peacock room was recently purchased in Paris by Mrs. Pendleton Crocker, of California. The screens before they were sold had traveled over thirty thousand miles to attend certain exhibitions the world over where they were inevitably the center of interest. The frontispiece shows another panel in this brilliant room

Modeling Famous Race Horses

Illustrated with the Work of an English Sculptor

By FRANCES FISHER DU BUC

EPINARD is a typical champion and the most magnificent horse I have ever modeled with the possible exception of Man o' War. He is not temperamental and has the brain to adapt himself to new conditions."

It was Kathleen Wheeler, the noted English animal sculptor, who thus summed up the vital points of the great French racing colt whose cyclonic career abroad on the French and English turf has astonished the racing world and been the means once more of bringing to the American race course, the romance of international competition.

In the early morning light of a perfect summer day, we stood, a small group of privileged enthusiasts, around "his majesty" in the paddock at Saratoga; the artist who had crossed the ocean to immortalize his noble head and splendid proportions in bronze for his owner, Pierre Wertheimer, his American trainer Eugene Leigh who heralds the French thoroughbred as the speediest horse he has ever handled in forty-five years' experience of training racers, his rider Everett Haynes, the American jockey who has been in the saddle in all but two of Epinard's great races, and—Williams, his English groom, the eloquence of whose ejaculations delivered in his native vernacular, in audible asides for the edification of the writer, cannot be transcribed in mere words.

"Three thousand miles from his home stables and nothing upsets him," exclaimed Mr. Leigh as we gazed admiringly upon the gallant four-year-old whose beautiful glistening body, like burnished chestnut, is built on the long lines that combine strength and symmetry. "Epinard grows upon me as I work," said Miss Wheeler. "I am beginning to know him well. He has a certain heroic appearance. No painting or bas-relief would do him justice. He must be done 'in the round' to be appreciated," she added with professional enthusiasm.

"Man o' War may be compared in many points with the French horse," she went on reminiscently, "for he too, was every inch a king, conscious of his royalty, but there the resemblance ends. He always held himself aloof from mankind with a bored indifferent manner, while Epinard is interested in human beings, calm and good natured—a wonderful disposition. He has the quiet strength and repose of the acknowledged champion. You feel his latent power. He is the equine counterpart of a victorious athlete. Of course," she continued, "all horses, like people, show some predominating quality which when you know them is expressed in their whole physiognomy. I think that has been the most conspicuous fault of the horse and dog portraiture of the past; it has depicted merely horse *flesh* or dog *flesh* and nothing else. The drawing perfect, perhaps, the proportions all there, but quite wooden as to the result. As in human portraiture, technique should always be subordinated to sentiment, to the thing that gives a portrait life and soul.

"These animals of the higher order have spirit, or character perhaps it should be called," she went on; "they think and pass through emotional experiences. As all horses are anatomically alike, I am able to get a portrait quickly and do not waste time with the detailed anatomy, but seize on the proportions and most of all, the character and then work up the detail in the studio.

"When I began studying 'My Own,' Admiral Grayson's racer, I was first impressed by his dominating quality which is eagerness, and in a person might be termed, ambition. His nostrils were habitually dilated and his ears strained forward as if in a constant state of anticipation. Whether feeding, exercising or when being rubbed down he seemed to enjoy action, as such. He would bite continually though playfully, at anything he could reach. He is nervous and high strung but possesses real pluck and a stout heart. Therein lies his greatness," she added enthusiastically, "for he has several weak points from the horseman's point of view, but everyone concedes his high intelligence and intrepidity of spirit."

Later, referring to other thoroughbreds who have been the models for her art, she said: "Zev I found to be quite different. He is violent and self-willed, strongly sexed and shows a mean disposition if thwarted.



"Out West." This group by Kathleen Wheeler was purchased by King George out of the Royal Academy in England and is still owned by him



"My Own," the winner of the Saratoga cup in 1923 and the Saratoga handicap in 1924, is owned by Admiral Cary T. Grayson



The famous "Epinard," French thoroughbred, owned by M. Pierre Wertheimer, is here shown in sculpture by Kathleen Wheeler

Black Gold I was not with enough to thoroughly analyze his character. But the general impression I got was that he lacked outstanding qualities. Only his youth, lightness of build and unusual resiliency when in action remain in my memory of him and these were the salient points I am told I succeeded in embodying in the bronze. And it is appreciation of that sort that makes the artist happiest," she added smiling. "Then there was Greatheart. He is one of the outstanding figures in my portrait gallery. The friendliest horse I have ever done. He is owned by Mr. Peabody of Chicago and was acclaimed the champion high jumper of the world last summer at the South Shore Country Club there. Behind his thick lips and nose lies a splendid brain. I use this descriptive term advisedly," she interpolated, "for he showed true cleverness under all conditions. Despite his huge bulk and feet he loves to go and fairly quivered with eagerness every time he was led out into the show ring. When his turn came his rider could hardly jump into the saddle. Such courage and intelligence, though he is twelve years old!" she exclaimed. "He seemed a winged Pegasus when he took the hurdle and broke the record. Frank Vesey, his rider, said he had never refused a jump, but living up to his name always flung himself at the barrier. It was a joy to model him. He was beautiful for that type, the Percheron, although not a thoroughbred. His is as surely a case of atavism as we occasionally find in the human race. The marvelous athletic feat achieved by this ponderous horse, outwardly unfitted apparently for anything but the heaviest draft work, was, I am convinced, the result of his rare mental agility combined with his inheritance from some ancestor who had been a famous hunter," she added, her eyes glowing with the enthusiasm of the true animal lover.



"Man o' War," famous American thoroughbred, owned by Mr. Samuel Riddle, of Philadelphia, modeled not long ago by Kathleen Wheeler

The unconscious naïveté with which Miss Wheeler discusses her animal friends, as she always refers to them, is one of her greatest charms and cannot be conveyed in cold print.

While her fame as an animal sculptor rests largely upon her "string" of thoroughbreds—those whose characters and habits she has so graphically described, and others—Morvich, winner of the Kentucky Derby 1922, Chacolet, who won the Dixie Handicap last year, Light Brigade, the famous stallion bred by Lord Derby in England and now owned by Senator Camden, of Versailles, Kentucky, and Sweet Marie, the favorite saddle mare of the Hon. Breckenridge Long of St. Louis, Mo.,—it was her animal groups, "Death and Sleep" and "Grief" which first won for her recognition amongst the savants in England and France.

Referring to the early days of her career, she said upon one occasion to the writer in her studio in Kentucky, "Over there, especially in France, art is a recognized and respected thing and not merely a matter of curiosity. America has been wonderful to me, though, since I came here the first time in 1914," she added quickly, "especially the South and West."

Kathleen Wheeler was born in the '80's in Tilehurst, England, near Reading-on-the-Thames within sight of the historic Kent Wood where Cromwell and his Roundheads defeated the Cavaliers.

"I was brought up in an atmosphere of legendary romanticism. Even my christening took place in the Gray Friars Chapel afterwards a part of the famous monastery," she said with a smile, when I asked her about her childhood. . . . Her father, it is significant to note, was the head of the celebrated Kentwood Potteries which had been in the family for three hundred years.

"To my father's encouragement and understanding I owe everything that I may have accomplished," said Miss Wheeler warmly. "In my childhood he sympathized with my love of outdoor life and animals, and interested himself in my early crude sketches and attempts at modeling. My ancestry no doubt had some influence on my expression of art and the form of my creative work, but it was my father who guided my development. Believing it would kill what individuality I might possess to send me to the regular art schools too young, he took me to Esther Moore and asked her to let me work out my own salvation, so to speak, under her general supervision and guidance. I was very young—in my early 'teens—and it was while I was with her that I worked out my ideas for the group "Death and Sleep," which was exhibited at the Royal Academy, London, in 1905. The title I took from Shelley's poem beginning, "How wonderful is sleep—."

"Miss Moore was a great teacher in the most liberal interpretation of that much misunderstood title," she continued, adding with characteristic modesty, "and many sculptors who are far greater than I shall ever become have paid their tribute to the genius of this remarkable woman."

This group, which was exhibited when the sculptor was barely twenty and was given a

(Continued on page 67)



"Zev," winner of the Forty-ninth Derby in 1923. Portrait in bronze statuette by Kathleen Wheeler



"Greatheart," champion high jumper of the world, who broke all records at the South Shore Country Club, Chicago, in June, 1923, is owned by Mr. J. Stuyvesant Peabody, of Chicago



"Becky Broom Hill," three times Champion Field Pointer, owned by Captain Louis Lee Haggin, of Lexington, Ky., and Montgomery, Ala. Modeled by Kathleen Wheeler

Mrs. Edward F. Hutton and Her Daughter Nedenia



Photograph by Brandenburg

Mrs. Hutton is shown here with her little daughter in the charming setting of her country home, "Hillwood," at Wheatley Hills, Long Island. Mr. and Mrs. Hutton, who went abroad during the late summer, will return to "Hillwood" for the autumn, before opening their town house in New York

"Hillwood", a Home with an Established Air

Residence of Mr. Edward F. Hutton, at Roslyn, Long Island



Photographs by Mattie Edwards Hewitt

Along the east side of "Hillwood," opening off of the living-room and hall, a stone terrace commands an uninterrupted view of the garden and tennis court. Although the planting about the place has been done during the past two years, it has the appearance of great age in its luxuriant growth



The rock garden, through which a running stream flows into a pool embedded in iris, offers, because of its variety, a pleasing outlook from the sun-room

Entrance to the brick-walled garden which, in the spring, is filled with glowing masses of tulips. The garden is almost entirely of brick—walls, walks and seats being held together with an interesting diamond-shaped pattern





Main entrance of the house, approached through a long avenue of trees and rhododendrons. The vari-colored slate tiles of the roof and colorful stone trim contribute greatly to the interest of the half-timber construction. A ship bracket and lantern are other interesting features of the doorway



Vista from the magnolia walk looking toward the putting-green, through boxwood and cedar hedges. Here a series of turf-grown terraces bordered by formal evergreen planting lead down to the walled garden and on to the vegetable gardens, in the distance

The Very Youngest Generation of Broadway

Beauties Who Are Also Significant Workers for the Stage

Helene Denizon, the sixteen-year-old Fokine dancer, who will appear in the production of "Hassan," already famous for her beauty and her grace





Photo by Edward Thayer Monroe

Avonne Taylor, who is at present adding much loveliness to "Kid Boots." She is very fair and lovely, with dark, romantic Southern eyes

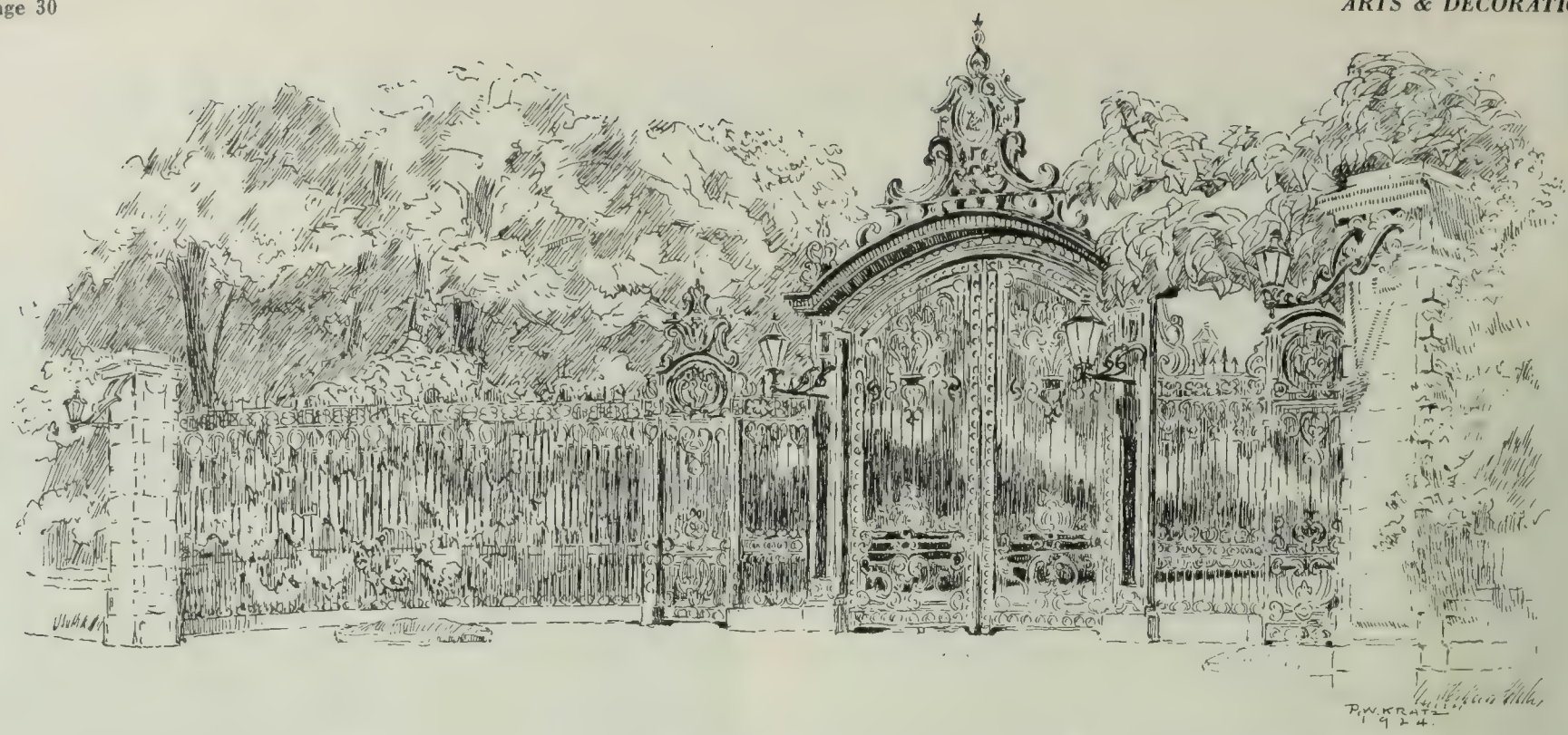
Josephine Royle, daughter of Edwin Milton Royle, an actress of charm and a lyric poet as well





Photo by Kenneth Alexander

Little Betty Bronson, who has found fame in a day and a night, because she is to play Peter Pan in the movie presentation



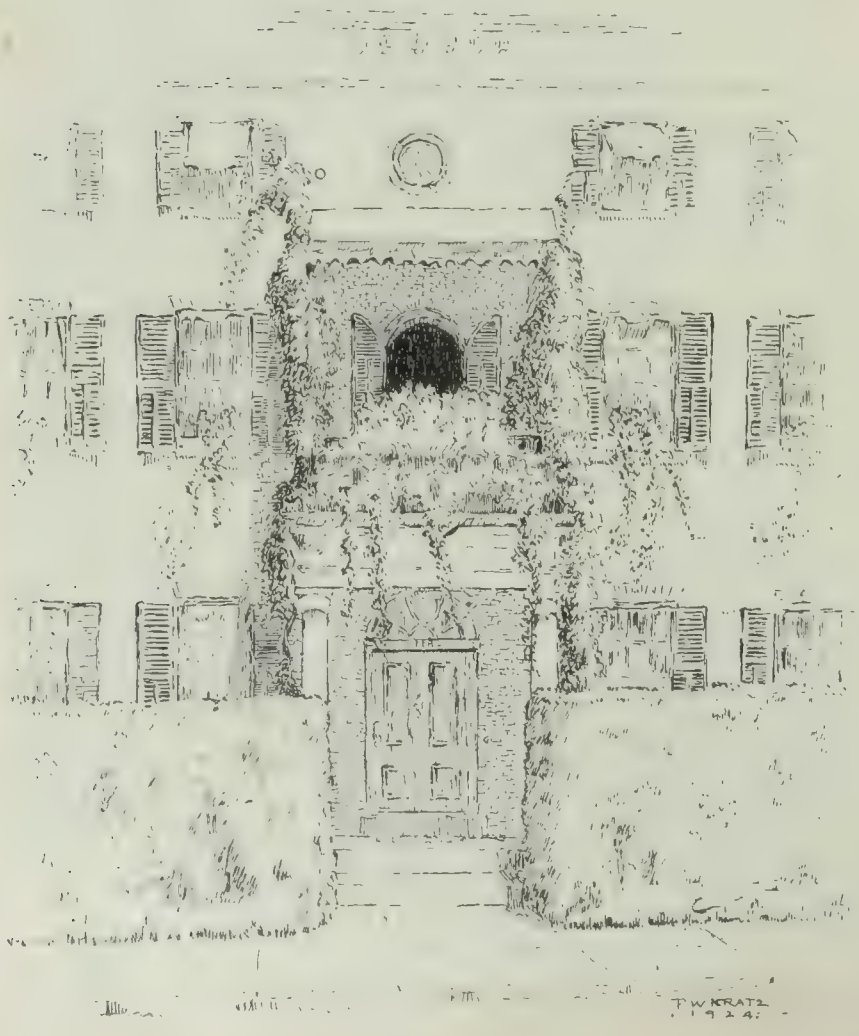
This very picturesque gateway to the home of Mrs. Ogden Goelet is one of the most imposing in Newport. It also has a distinct Old World beauty. The iron work is well designed and set in substantial stone pillars and the iron lighting fixtures are a part of the whole interesting scheme

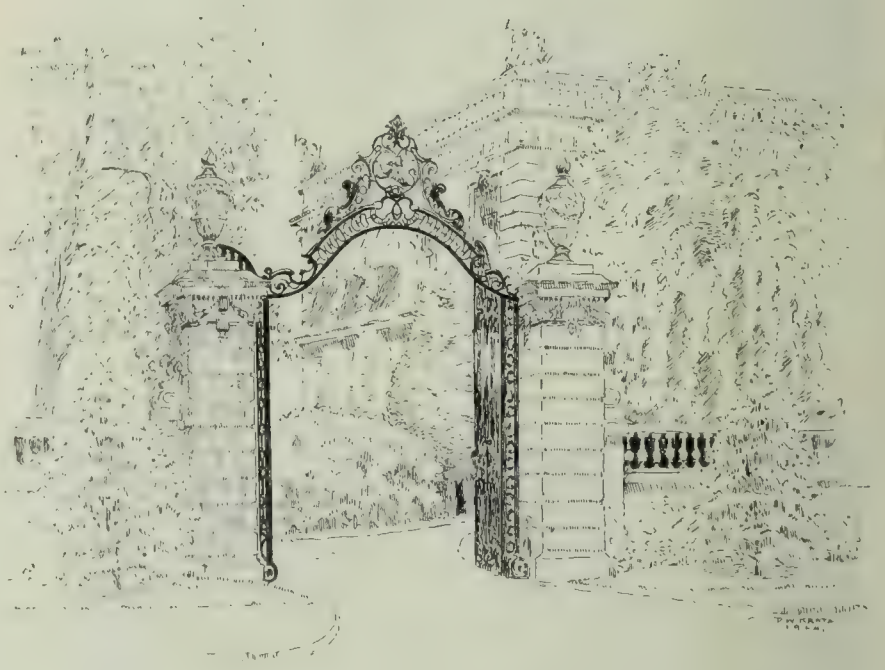
Newport Gateways to Famous Homes

Because "the Beautiful World" Lies Beyond These Gates, They Seem to Many People Like the Entrances to Paradise

Illustrations by P. W. Kratz

One of the most graceful of the older homes in Newport is the residence of Lawrence T. Paul. In the picture below we are showing the very interestingly designed doorway and balcony, the doorway of fine old formal outline and the balcony a bower of vines and flowers and there are vines and flowers from every window. The whole place is half hidden with a high smartly cropped green hedge. "Paulholme" may not be as awe-inspiring as some of the more modern Newport estates, but it possesses a very definite individuality and attracts the attention of every passerby





A typical Newport gateway is the entrance to "The Elms," the home of Mr. Edward J. Berwind. There is a certain fine elegance about these characteristic Newport houses that one does not find anywhere else in America. They are most imposing and were meant to be. It was our first great experience with wealth and the architects of those days created a certain impressive aristocracy of home building that of its kind has never been equaled in this country. We are doing other things today and very important domestic architecture indeed, but the Newport houses of a certain period will always stand as a symbol of a certain phase of our civilization



"The Breakers" is a Newport estate of years of fame and great distinction. It is the home of Mrs. Cornelius Vanderbilt and the entrance is of itself a target for Newport sightseers. The great gateway is built up on stone columns finished with Colonial globes. The gate itself is wrought iron gracefully designed. On each side of the drive are smaller iron gates set between stone pillars. The lanterns, also fine bits of craftsmanship, are hung close to the inner pillars and the entire entrance is encompassed with trees and shrubs

One of the most picturesque and fascinating gateways in all Newport is the entrance to "Chateau-sur-Mer" through which one passes to the lovely garden and home of Mr. George Peabody Wetmore. A stone wall is perforated by a circular space the circle of which is completed by a stone arch capped by a curious curving bridge. The little gateway is in the circle and the gate itself and the fence are of iron. Through the circle one has a glimpse of the luxurious garden and many fine old trees





The entrance to "Bushy Park," shown above leads to the home of Dr. and Mrs. Richard V. Mattison. It has delightfully rural quality yet withal most dignified. It gives you a sense of being a very practical gateway, and substantial, beyond which exists a most comfortable and luxurious home, fine gardens, and many sheltering trees

Nell Gwynn's House by the River

The Interior Reveals as Beautiful a Collection of Antiques as May Be Found in Any One Small House in London

By ANTHONY GIBBS



Nell Gwynn's enchanting house on the bank of the Thames, with a view of the lawn where she walked on the arm of Charles II, her infatuated lover

IF ever the naughty ghost of Nell Gwynn slinks deliciously through the purviews of Hampton Court Palace on the River Thames, she must be astonished and a little dismayed at the havoc time and a leisureless civilization have wrought among her old haunts.

Where once she walked on the arm of that horribly dissolute, but rather delightful monarch, Charles the second, the electric cars now clang their hideous way, and the river of romance that lapped the edges of her lawns is crowded on a fine Saturday or Sunday with young ladies and their attendant swains who loll in punts and shriek with artificial mirth. Hampton Court as a residential neighborhood has come down in the world. Hampton Court as a storehouse of picturesque memories is unsurpassed.

If anyone with a taste for adventure and a reverence for the antique were to wander for perhaps a quarter of a mile away from the palace along the Hampton Court Road, he would come (if the fates were kind and the instructions of the constable correct) to a long white house that frowns with a single window and a single door upon the advances of democracy without.

It is the house which "pretty Nelly" built for her natural son by Charles II, Charles Beauclerc, Duke of St. Albans, ancestor of the present duke. Close its massive front door on all the hurrying activity of the modern world, and in the sudden hush the centuries slip silently backward. All the glamour, all the romance of those bad old days when English kings were English kings and mistresses instead of queens ruled in the gorgeous court and turned their palaces and homes into a fairy playground into which the seamy side of life could gain no entry, come welling up from the old red bricks of the age-old walls. This house is haunted, haunted with the laughter of pretty women, the click of dainty heels on parquet floors, the rustling of silk and delicate embroidery. Even the polished furniture that seems to catch and hold the sunbeams of the setting sun is stuffed full of a thousand memories. It breathes an atmosphere that suffocates the flight of time. . . .



The drawing room is a stately apartment with oak panelling and a bow window of graceful solidity. The Adams ceiling is supported by Corinthian capitals in oak. The furniture includes a Charles II marquetry table with twisted legs, a Queen Anne walnut bureau and priceless Chinese porcelains of the Ming dynasty

Henry Ripley, in his "History of Hampton," notes that after the tenancy of the duke, St. Albans' was inhabited by a son of the Earl of Munster, one of whose chil-

dren fell into the river and was drowned. Lord Lytton, statesman, poet and novelist, lived here, followed by Sir Walter Wightman. Crocker, the well-known writer, died here suddenly when on a visit. There must be something in the soul of it that inspires to literary effort for it is now the home of Mr. and Mrs. Theodore Cory, and the latter is known wherever the English tongue is read as "Winifred Graham," with forty novels to her name.

Mr. Cory would appear to possess those qualities so rarely found in combination of thorough up-to-dateness and an artistic appreciation of the past. He has made alterations, always for the better. His first task was to demolish the entire centre wall of the house which was four and a half feet thick and weighed eighty tons. In those more specious days, when they built a wall they built a wall. The result has been wholly delightful, for the dining-room and the drawing-room have both been doubled in length so that each of them is now forty feet long. By enlarging the west drawing-room doors he has provided one of those charming vistas of old oak floors and panelled walls and, incidentally, a clear dancing run of sixty-five feet.

The rather banal introduction of central heating and electric light has been effected with a touch of artistry, for the lighting is of the candle variety set in old chandeliers, and as for radiators, those barbarous



Nell Gwynn's dining room with the walls finished in Henry VIII panelling. This oak linen-fold panelling dates from 1545 and is a fine background for the Elizabethan table and oak ceiling



In Nell's picturesque bedroom is a Hepplewhite bed with an Adams mantelpiece of white marble inlaid with black and four graceful Hepplewhite chairs

monstrosities of modern engineering, there is not a sign of them. The heat appears to come from cheerful fires of wood in grand old fireplaces,—only Mr. Cory and his plumber know that it does not.

With the house itself conforming to his ideas of what is good and proper in a house, the next problem was to furnish it. The many unique pieces of Jacobean, William and Mary, Queen Anne and Chippendale with which each room abounds show that there is not much in the works of Macquoid and Cescinsky which he has overlooked in his search for the beautiful antique. His greatest find was a complete room, down to doors and fireplace, of oak linenfold panelling. It dates from 1545 and comes from an old priory—the former owner does not wish his name divulged—and has been put into the dining-room. On each of the top panels is carved a head, ninety-two in all, and each of them different. They represent priests, bishops and soldiers of the period or Henry VIII and are carved with that quaint, almost puckish fidelity to type that one is accustomed to find only in the stalls of ancient cathedral choirs.

In the centre of the room stands a magnificent Elizabethan refectory table with those jolly bulging legs that irresistibly make one think of cold snows without and roaring fires and good cheer within. It was sold, I believe, under the impression that it was a remarkably clever fake, and has since been pronounced to be genuine.

I should like to weather a stormy night in that room and sit and stare into the crackling logs and conjure up the forms of the merry monarch, who has just arrived from the palace by the secret passage which is being once again unbricked, and of the fair ladies of Hampton Court in their gay brocades that show so well against the oak, which even in those days was more than a century old.

The drawing-room is a stately apartment dating from Queen Anne, with the oak panelling and the bow window traditional of the graceful solidity of that period. The Adams ceiling is supported in its middle by two oak Corinthian capitals, their deep brown contrasting exquisitely with the pure white above.

A mere catalogue of the many rare and beautiful pieces of furniture, the Charles II marquetrie table with the twisty legs, the Queen Anne walnut bureaus, the priceless collection of Chinese porcelain of

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The lounge is one of the most interesting rooms in the house. It opens out from the drawing-room and is done in a quiet Georgian green. Its most priceless possession is a Goya, the edge of which may be seen in the photograph. From this lounge you pass through a door out into a lovely garden that slopes down to the Thames, a garden of romantic memories though at present made into a democratic playground

Modern Architecture at Pebble Beach

Two Phases of the New Old California Traditions in Home Building

By PHYLLIS ACKERMAN



In the home of Francis McComas at Pebble Beach solid masses in blocks of various shapes are emphasized by definite shadows which make the old adobe style of building very effective

"ARCHITECTURE," says one group of theorists, "should be subservient to its environment. Line and mass should be determined by the lay of the landscape so that the quality of the style will be an expression of the character of the country." And as examples they cite the rugged irregularities of the mediæval Alpine castles and the low, ground hugging cottages of the Irish coast.

It is a good theory and often true. Certainly the high rectangle of a Georgian manor looks distressingly unstable on a tilting hill and a chalet on a level city street is gauchely ill at ease. But what can an architect do with a landscape like this? A jagged coast of high piled eccentric rocks breaking down into placid ovals of smooth, snowy sand; sharp cut against the quiet blue sky and darker blue sea the eerie black silhouettes of wind blown cypresses. Behind, long gentle slopes of pineclad hills and now and then an open valley mild and peaceful with farms. Beyond, the varied masses of noble mountain ranges. It is half a dozen countries at once, sea and hill, cliffs and quiet farms, intimate and wild.

This is the perplexing problem that noted architects from all over the country have sought to solve at Pebble Beach, the vacation colony in picturesque Monterey County in California, and the solutions have been as various as the aspects of the countryside. There are log cabins and Italian villas, stone cottages and English Tudor manors, Spanish farm houses and a mediæval castle and last but not least the unpretentious but well individualized adobes of the California tradition. Each can be successful in its own setting and spaces are ample enough for each to stand alone without too sharply challenging its neighbor. No two can be seen at once so that there are no fantastic clashes and the forest



Addison Mizner's design for the home of Miss Ysabel Chase at Pebble Beach is in Spanish style with an interesting contrast between the massive buttressed walls, the cloisters, and the wrought iron balconies and windows

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Music and Dancing in Paris

A Priceless Artistic Treat Arranged to Honor the Olympic Games

By ALLAN ROSS MACDOUGALL

THE season in Paris this year, is, if anything, a little more strenuous than usual. So many things to do: so many events to follow. Counting on an increase of visitors to the capital the Olympic Games Committee, under the presidency of the Marquis de Polignac, arranged an intellectual prelude to their great athletic event. For many the prelude was of more importance than the much heralded event itself. It took the form of a two months' season of music and the dance at the beautiful Theatre des Champs Elysées.



A fascinating ballet costume in rose and blue designed for "Les Biches" by Marie Laurencin

From Vienna came the singers and orchestra of the State Opera House to give a series of memorable Mozart performances under the masterly direction of Franz Schalk. The great Mengelberg came down from Amsterdam brought with him the Concertgebow Orchestra and the Toonkunst Choir of that city, a musical phalanx which rendered in a grandiose and thrilling manner the *Ninth Symphony* of Beethoven and Bach's *Passion According to St. Matthew*. From England we had Sir Edward Elgar with the London Symphony and the Leeds Choral Union to give Paris a taste of the not-too-modern English music. Choirs came from Sweden and from Prague to sing and play national music. Walter Damrosch conducted the famous orchestra of the Paris conservatoire in a Beethoven Cycle. Ganna Walska put her fortune (which is considerable) and her voice (which is not so much to write about) at the service of a brief, but quite interesting Mozart season. And finally, the Russian Ballet of Serge Diaghileff, revived and garnished with the patronage of Their Serene Highnesses the Prince and Princess of Monaco, closed this extraordinary international season at the Champs Elysées.



A recent portrait of Erik Satie, a Frenchman who composes music that is personal

Truly the vitality of this Diaghileff is amazing. Dancers come and go and live their little day of popularity but he goes on discovering new talents and creating new modes and stars. With a ruthless hand he discards favorite dancers and ballets and impetuously scatters opportunities to young untried dancers and decorators. He has a surprise for his faithful audiences each time he returns to Paris. Not always pleasing to the audience, however.



La Nijinska dans "Les Biches," recently danced in Paris

For the Olympic Season he brought forward several choreographic and musical novelties. There was *"Les Facheux,"* founded on the famous Moliere ballet-play of the same name, with music by Georges Auric of the *"Six"* and with the costumes and decors by the ex-cubist Georges Bracque. *"Les Biches,"* a sort of Olympic ballet, with music by Francis Poulenc of the *"Six"* also, and the costumes and curtains by the somewhat overrated Marie Laurencin. (Designs for bon-bon boxes.) *"Le Tentation de la Bergere"* a delightful conceit set to the music of the 17th century composer Monteclair, *"L'Education Manquée"* a rather pale opera comique in one act with several brilliantly orchestrated arias by Emanuel Chabrier. Unfortunately for the listeners Darius Milhaud, the loudest member of the *"Six"* group, had taken it upon himself to musicalize the speaking parts of this musical nothingness. It was as though he had added leaden trimmings to a fine lace kerchief. At the first performance the audience was so exasperated that they expressed their feelings in the true Parisian manner, covering the voices of the singers with whistles and catcalls.



Design for the curtain of "Les Biches" by Marie Laurencin

The most discussed novelty of the Diaghileff season is the Cocteau Milhaud ballet *"Le Train Bleu."* This was specially written by Cocteau for the young English dancer now starring in the company, Patrick Kay—or rather Antoine Doline, to give him his *nom de theatre*. Unfortunately for Cocteau, there was no Massine or Nijinska to follow out his ideas and arrange the choreography accordingly. Madame Nijinska who now does the choreography of all the new ballets of the Diaghileff organization lacks the invention and imagination of her famous brother and the startling modernity of Leonid Massine. One had only to compare her work as exemplified in the *"Train Bleu,"* for instance, with that of Massine in *"Le Sacre de Printemps"* or his latest works *"Salade"* or *"Mercure"* to see the superiority of the late Russian ballet star.

While the season under the distinguished patronage of the Olympic Games Committee was going along its musical way at the Champs Elysées another Olympic Season was opened at the Cigale Theatre under the auspices of the Association Franco-American. Although not so well attended as the rival affair the Cigale is, I think, much more amusing. Unfortunately they started off with an excruciatingly dull play by an obscure Bulgarian author of the Dada School. This

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A modern copy of a Venetian chair at the Metropolitan Museum of Art

Venetian Furniture—a Decorative Accent

The Re-Discovery of Rococo Italian Furniture

By MATLACK PRICE



This reproduction, by Orsenigo Company, shows Queen Anne as well as French derivation

HIDDEN among the familiar furniture forms of the historic periods — among those forms which have become, through better and worse reproductions and adaptations, a part of our daily lives, there are sub-styles and outgrowths of styles which are by no means so well known. And we are so preoccupied in tracing modern derivations and appraising authenticity in the familiar styles that we are likely to forget that many of the great styles of the past exerted marked influence in their own time upon the taste of countries foreign to their origin.

One of these historic styles that went far beyond its national boundaries was the 18th century Rococo style of France, that cursive, exuberant genius for blending and combining curves in a riot of fantasy governed by as remarkable a mastery of sheer design as the world has ever seen.

The Rococo style in France was forecast even in the last days of the "Grand Manner" of Louis XIV, and began to gather momentum during the interval of the Regency, to burst into full flower under Louis XV. It was an extravagant style, the Rococo, and a beautiful one under the hands of the master-designers and cabinet-makers of the period. It is trite, but none the less true that it reflected with amazing fidelity the spirit of its time and its country, the tastes and whims, and even the morals of the reign of Louis XV. Created by the spirit of the period and the people, it was an exact reflection of both. But what changes befell it in another land, at the hands of another people?

Long after the Renaissance in Italy, even after the Baroque phase in which the Italian Renaissance ended, there arose a vogue for things French, and a pronounced leaning toward the furniture forms of Louis XV. That the Italians were attracted to these forms is readily understandable, because there exists a marked affinity between Baroque and Rococo as styles, and because the furniture of France had the appearance of a more elegant and refined Baroque.

In the hands of the Italian furniture makers of the 18th century, however, Louis XV forms at once assumed a peculiar but very interesting guise. Gone, apparently, were the old finesse and master-craftsmanship of the earlier Renaissance artificers, for the Italian furniture generically called "Venetian" missed all the subtleties of Louis XV in blended curves, exquisite balance and faultlessly scaled detail.

Missing this, however, it achieved a distinct decorative quality, and a manner entirely its own. While it derived, for the most part, from Louis XV Rococo forms, it found direct inspiration, too, in the French furniture of the Directoire and the Empire, and even went to England to borrow the late 17th century cabriole leg and splat back traits of Queen Anne furniture.



A highly decorative ensemble of Venetian furniture in the Deering villa at Miami, where the architect-decorator, Paul Chalfin, used this interesting type extensively and effectively

As Hunter very truly observes, the 17th century in Italy, (which led up to the borrowing of French Rococo in the 18th) was a "sculptural century," because the Italian Baroque, which was a fantastic and theatrical style, was also a sculptural one. Baroque architecture and furniture in Italy influenced Spain, but was in turn influenced by Spain, so that a perfectly logical preparation in taste preceded the French influence of the 18th century.

To fully appreciate the transition from the purely Renaissance character of Italian furniture in the first half of the 17th century, this approach must be made. When the Italian furniture makers began to borrow their forms, they designed with a curious lack of grace in contour and often with actual heaviness in proportion, but developed a certain Latin richness, a certain romantic quality which never existed in the models they worked from, whether English or French.

It is even doubtful if the Italians intended to make definite imitations of the French or English furniture, because if this had been the case, certainly Italy did not lack skilled and able craftsmen who could have made perfect copies. What seems more likely to have been the fact is that too much of the old creative genius of the Italian Renaissance still lived and made it impossible for the late 17th century Italians to become mere copyists. Evidently they liked the forms, the cabriole legs, the curved lines, the contrast to their own straight-line furniture, but having taken these forms, though by no means accurately, they sought to stamp upon them their own and their nation's taste in color and decoration. The result, in many cases, was more Baroque than Rococo, and certainly it was a long remove from Louis XV of France or Queen Anne of England. Color appears to have been a prime essential and few types of furniture of any land or any period have equaled the Baroque-Rococo furniture of Italy in this.

The Italian furniture called Venetian was nearly all painted, with gold and polychrome decorations on yellow, red, blue or green ground color. The motifs were floral or consisted of naïve and only partly understood *Chinoiseries,* and most of the gilt embellishment was in stripes or as the enrichment of the carved portions.

In design, most of the chairs were of various hybrid types, of derivation often difficult to determine, and there were made a great many commodes and chests of drawers with the curving *bombé* front that originated in Holland. The full, flowing

lines of this *bombé* front type of wall furniture came naturally to a generation that had grown up with Baroque extravagance in line, form and proportion.

Profusely decorated desks and cabinets in the Venetian manner were derived, in their form, from Queen Anne types, and a wealth of decoration was lavished on ornate beds and couches.

One of the most conspicuous additions to recent interior decoration in this country is a direct inspiration from this late 17th and early 18th century Italian furniture — "Venetian green." This is a warm, rich, soft green, made doubly effective by embellishment with a little dull gold; a green that is low enough in key to make an admirable background, yet rich enough to possess, in itself, a highly decorative quality.



Ruby Ross Goodnow, Decorator

An interesting wall arrangement with walnut stools and a white and gold Venetian cabinet seen against a marbleized tan and green background

From the decorative point of view, the value of Venetian furniture lies in its characteristic note of positive color, in its picturesque forms and in the quaint naïvete of its decoration. Its Chinoiserie decorations, especially, make it a unique contribution to furniture art, since they were not developed through contacts with the Far East, but through study and adaptation of English and French versions, themselves adapted from distant sources and modified by English and French taste.

If the present popularity of Venetian furniture continues, it will soon become as well known and readily recognized as the historic period styles with which nearly everyone is familiar. It is not, in itself, a style difficult to recognize if once seen, or if given a reasonable amount of observation and study.

In basing modern decorative schemes on this Venetian style a great deal of care and skill must be expended by the decorator. It is not a style to employ carelessly, or without a great deal of restraint and a sound appreciation of its possibilities.

There are few decorators, indeed, who would be wise in undertaking, or successful in achieving an interior completely made up of Venetian furniture.

In both color and form it is a type of furniture that might be called too "intense" to be used for an entire decorative scheme. In this respect it is like the 17th century lacquer furniture of England, which is at its best when it is used as an accent. It comes distinctly under the classification of decorative furniture, and should be used with a certain amount of restraint.

A great many fine examples of all types of Venetian furniture are available in the antique, and evidence of the growing popularity of the style is found in the fact that a few manufacturers are making reproductions and adaptations. Like any other kind of decorative furniture of special nature, the justification for its use should always be a decorative one. The interior in which it is used should always be studied and planned with Venetian furniture as its keynote, and with special care in both the general color scheme and in the choice of decorative accessories, floor coverings and wall decorations.

Decorators have found a special and very effective use for Venetian furniture in arranging Spanish interiors. To offset the tendency toward a color scheme too dark or sombre, where Spanish furniture of antique walnut is the dominant note, the newest idea is to add an accent of color and cursive line by introducing a few pieces of Venetian polychrome. This clever decorative expedient is seen in many interiors of the Spanish houses which are being built at Palm Beach and Miami, and there is no anachronism in placing Spanish and Italian pieces together, because this type of furniture was extensively made in Spain, and because there is the same undercurrent of taste running through all Latin architecture and applied art.

In one of the interiors illustrated, an interesting Venetian cabinet of the *bombé* type is seen effectively set against a marbleized tan and green wall, with walnut stools on either side.

The breakfast-room illustrated is a particularly good instance of imagination and resourcefulness in interior decoration, combining Chinese panels on the walls with Venetian furniture. The walls are green, the Chinese panels yellow, red and black, and the Venetian chairs are in old white, with gold, and seats of salmon colored silk. Further color is added by the Venetian cabinet which is decorated in gold, green, yellow and red.

These color notes serve to suggest the decorative possibilities of Venetian furniture, and its real place in the whole fabric of interior decoration, whether antique or reproductions are utilized.

At no period in the world's history have the resources for creating beautiful interiors been more varied or more accessible than today, and nothing but poverty of imagination on the part of the decorator can explain interiors which are uninteresting or unattractive.

Our decorative resources have ranged through the more conventional styles of the historic periods of England and France, and have recently reached the point of including the old Renaissance furniture of Spain. It is doubtful if Venetian furniture will become common through cheap imitations, because it not only requires a considerable degree of artistry to produce, but also demands a special market of persons of educated appreciation.

There may be those who say: "Why Venetian furniture?" or "Is it appropriate in American homes?" and the answer is that the note of color is always a welcome addition to interior decoration, and that there is quite as much sanction for its use as there is for the use of any European furniture styles of other periods. It is true that Venetian furniture is a little sophisticated, and that it demands a rather sophisticated setting, but this, too, is true of French furniture of the periods Louis XV, XVI, Directoire and more especially the Empire.



Ruby Ross Goodnow, Decorator

An unusual breakfast-room in which the chairs are Venetian, in old white and gold, with a highly decorative Venetian cabinet in gold, green, yellow and red. The mirrors are gilt and the walls green

A Group of Distinguished Rooms

Fascinating Interiors from the Home of Mr. Paul A. Schoellkopf, at Lewiston Heights, near the Niagara Falls Golf Club



The dining-room in the Schoellkopf house is extremely formal with its oak paneling, stained gray, and its antique ivory ceiling in Elizabethan design. The fireplace is Tudor and at the left of the fireplace is a finely-carved Gothic screen



Fireplace in the drawing-room showing rare Venetian wooden columns finely carved and inset with gold. Either side of the fireplace are Chippendale love-seats richly upholstered



Edwin B. Vollmer of the Coppins Studio, Decorator

This most elaborate boudoir of Mrs. Schoellkopf, with its air of supreme comfort, is luxuriously fitted in green and rose. The very broad windows are particularly delightful with their French draperies



Drawing-room in the home of Mr. Paul A. Schoellkopf, who is the president of the Niagara Falls Power Company. The decorators for this room were influenced by Venice rather than France, although there are some fine Louis XVth chairs covered with rare French brocade

The Element of Design in American Textiles

Public Appreciation as a Stimulus to Art in Manufacture

By ALWYN T. COVELL

IT is not the intention of this article to engage with the technical aspect of textiles, for this is thoroughly and authoritatively dealt with in text-books. It is my purpose rather to discuss the importance of design in its relation to the industry and to the public.

Technically, American manufacturers have attained the highest degree of skill in the manufacture of brocades, velvets, damasks, satins, jacquards and a variety of novelty weaves, and in the execution of silk and cotton prints.

Our brocades, velvets, damasks and satins are largely used by decorators because their designs, for the most part, are closely based on prototypes of the historic periods. Many are adaptations or careful reproductions of Italian originals, or fabrics of the periods Louis XV, Louis XVI, or the brothers Adam. To these historic types we have added in this country a distinctively American fabric, mohair velvet, which, like velvet, is a pile fabric, but which is made of angora goat hair instead of silk. Its peculiar merit, in addition to its soft texture and the development of cut and pressed patterns in its manufacture lies in its remarkable wearing qualities, which have accorded it an extensive use for furniture coverings.

The decorator finds, in "combination" weaves and jacquards a great variety of textures and patterns, and the so-called "novelty" weaves add further to his resources. "Combination" weaves are decorative fabrics in which broad strips of one kind of weave alternate with strips of another as, for example, damask and tapestry, or damask and brocade.

The jacquard weaves, taking their name from the famous French inventor of the Jacquard loom, are all of the same fundamental structure as tapestry and reproduce designs of the utmost intricacy.

All varieties of chintz and cretonne, too, are produced by American makers, in both reproductions of English and French designs, and in designs of our own origination. The following interesting distinctions are found in Hunter's "Decorative Textiles":



Courtesy of F. Schumacher & Co.

Hand-blocked English linen with Georgian influence in the design

"Chintz is the English word, cretonne the French word, for drapery prints. Consequently, when the two words are used side by side, we are apt to find the English prints, particularly those of many colors, fine texture and small floral designs called chintzes, whilst the French prints of larger design on heavier cloth are called cretonnes. The



Courtesy of J. H. Thorp & Co.

Gobelin wool seat and back, prize design of Societe Arts Decoratifs

French word cretonne is said to be derived from the Norman village of Creton, which was once famous for the weaving of drapery cloths. . . . The English word chintz is already plural, though now through long error used as singular. The original was chint, as illustrated by Pepys in his famous diary under date of September 5, 1663: 'Bought my wife a chint, that is a painted Indian calico, for to line her study.' The word is Hindoo, derived from the Sanscrit, chintra, meaning 'many-colored.' "

Famous among printed decorative fabrics are the originals and reproductions of the French "toiles de Jouy," named after Jouy, where Philip Oberkampf, their designer, produced them in the time of Louis XVI. An unusually interesting design for a modern American print in the manner of Jouy was seen at a recent exhibition of textile designs at Art Center, in New York. Following the old Oberkampf tradition of often recording, pictorially, scenes or events of national interest, this design by Robert Schey was called "Mount Vernon," and consisted of an ingenious composition of portions of Washington's old home on the Potomac.

The exhibition at Art Center, consisting of finished patterns by "Professional Textile Designers" under the auspices of the Silk Association and the National Association of Cotton Manufacturers, was the first of its kind ever held. Designs were shown by Robert Schey, B. and A. Walsh, Harold Johnson, the Original Design Company, William H. Alt and A. Sirooni.

Examination of the designs shown naturally stimulated reflection upon the relation of design and designers to the textile industry in America, and upon consciousness, or absence of consciousness of design on the part of the buying public.

Textile manufacturers, it seems, develop the designs they produce by the hands of their own staff designers, or they buy designs from free-lances or from such professionals as the exhibitors at Art Center. Designs, like weaves, run to either "staples" or "novelties," the latter seen more often in printed fabrics than in fabrics of woven pattern. But what, one naturally wonders, determines the selection and production of this or that design? Are the manufacturers making things which they know the public will like, or things which they hope the public will like? To the last question the answer is "both." In the first case, there exists the entire treasure house of historic design, and any manufacturer has but to observe the tastes and tendencies of contemporary interior decoration to know with certainty that there is an active market, for instance, for Louis XVI brocades or for Adam silk damasks. These designs were good in the time of their origin, they are good today and they will be good for many years to come. The fact that there is now available an extraordinarily wide range of fabrics in authentic reproduction of designs in the historic periods only parallels the same condition that exists in furniture and lighting fixtures. And this condition is a direct result of the increase in appreciation which has taken place within the past fifteen or twenty years.

So far, the textile manufacturer has met the demand, and in many cases has met it more than half-way by giving us a great variety of better designed fabrics than could reasonably have been expected to appear on

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Courtesy of Cheney Silks

Venetian brocatelle in many different color combinations

Contemporary Reminiscences

An Impression of Some of the Younger Writers When They Were Still Young

By BURTON RASCOE

AMONG my onerous duties as a literary editor over a period of seven years has been that of listening to young men and women just out of school while they tell me about their resolutions to take up literature as a career and how, having made sure (by reading some of my writings) that I was on the right track in matters, they have felt confident that I could and would give them valuable advice. I learned early, by some experience, the technique of justifiable deception. I found that if I managed properly I could send young men and women away convinced that I was a reservoir of wisdom and a fountain head of practical experience from which they had drunk healthy and sustaining draughts. The recipe for this was to sit attentively and hear all they had to say about themselves and open my mouth to agree with them on those rare occasions when they expected any expression of opinion from me whatever. I found to my cost that if I talked much and actually did offer any advice they thought less highly of me, unless what I had to say happened to fit in with the notions they already entertained.

One day about six years ago there came to see me a tall, pale youth, with blond hair cut pompadour fashion, a long head, light blue eyes, heavy lips, and long tapering fingers, who disconcerted me quite a great deal in my technique as an auditor. He had a quick and comprehending mind, and many pressing problems, which were already clarified pretty much by himself; and he had come to me for advice upon a very definite subject, not upon vague matters. He wanted to know what I thought about the practical value of a year or so of experience as a newspaper reporter to a young man who had ambitions to do literary work. I knew from the way he expressed himself that he had made up his mind not merely to be a writer, but to try at all events, with every resource at his command, to write literature. Would newspaper work help him to do that? That was a poser. It all depended, of course, upon so many factors involving temperament and the type of literary work he meant to engage in. If he were going to be an objective writer, like Kipling, say, or Maupassant, interested in dramatic narration with sharp, clear observations, superfices, appearances, and so on, then reportorial work might help him develop facility in him, and acquaint him with many colorful facets of life. If, on the other hand, he were subjective or analytical and interested in psychological subtleties or if his temperament were mystical, then newspaper work might not only not do him any good; it might even coarsen and dull whatever native talent for subtlety he possessed. There were many disadvantages about newspaper work for a man who wanted to write novels, stories or essays—disadvantages involving habits of working it developed, high-tension composition, careless or rather slipshod sentence structure, and probably worst of all a superficial treatment of any subject so that it may easily be grasped by the average reader. I disclaimed any responsibility as an adviser in the matter, but hinted that, as I saw it, newspaper work was not for him. The young man went away, professedly grateful for what I had had to say to him.

The young man was Glenway Wescott. I did not see him again until a few weeks ago. He had, meanwhile, spent a number of years in Europe in study and in the practice of writing. During the year *The Dial* published a novel "The Apple of the Eye" and a short story, "In a Thicket," by him, which revealed to the literary lookouts the fact that a distinguished new talent had arrived on the horizon of American letters. Wescott's fiction is stripped of all irrelevancies; it is simple, bare, natural and impressive; it reads as if he used as much care in laying in a sentence as a water-colorist uses in making a stroke with his brush. Wescott's method is that of understanding selectively, so that each and every fact he records in his narrative becomes significant of the momentous forces operating in the lives of his characters—forces the nature of which they do not comprehend. His incidents, in the hands of insensitive or clumsy narrators, would be made sensational or melodramatic. In his hands they are moving and beautiful, arousing in the reader a feeling of compassion and sympathy with the characters. Wescott represents a departure from the treatment of emotionally suppressed Middle-Western small town residents and farm folk which Sherwood Anderson employs in his stories. It is obvious that Wescott owes much to Anderson and probably a little to Waldo Frank, although his own mysticism is not so obscure as Frank's.

When I saw Wescott recently he told me that he had deliberately cultivated a point of view which was not native to him. He had no cultural surroundings as a child, he said, and it has been his aim to get as far away as he could from the sort of life he knew as a child. To that end he went abroad, observed Continental ways and cultivated a voice, accent, manners and a method of conversational address. This was all a part of his program, he said, toward integrating a personality he thought personally desirable. He is an eloquent and interesting conversationalist; his talk is studded with literary allusions and observations, anecdotes from the centers of Paris and London gossip, and he has an engaging humor. He hunches his shoulders slightly, dresses at the height of fashion, and has a cultivated ease and assurance. He gives me the impression of a young man who has decided precisely what he is going to do in life and will let nothing interfere in his accomplishment of the work he has set for himself. He is in no hurry about it, content to let his talent flower unforced as it will, and sure that when he does work it will be his best. He writes poetry now and then, a very curious and very modern poetry for some of the sporadic little reviews of the extreme literary left wing.

At a dinner-party the other night at the Café des Beaux Arts, Waldo Frank, recalling to me the occasion he and I first met in Chicago nearly six years ago, observed that the most astounding thing about America to one who returns from abroad, is the tempo of our living. Things change so quickly, not as a growth or development, not as a leisurely maturing and expansion as in Europe, but by somersaults, handsprings and complete metamorphoses. "That evening in Chicago," Frank said, "doesn't seem to be merely a long time ago; it seems to have occurred in another age, another century, most remote."

He was telling about an evening at Tennessee Mitchell's. Sherwood Anderson, Carl Sandburg, Ben Hecht, Llewellyn Jones, Henry Sell and I had been invited there to dinner to meet Frank. It was the first time I had seen Hecht. We had been fighting each other for some weeks in print, he in the columns of the Chicago *Daily News* and I in the columns of the Chicago *Tribune,* over writers and over the nature and function of literature. It had been a very heated argument—we were always getting embroiled over art in Chicago those days—and it was not free from personalities. The æsthetic creeds we each espoused, the authors we each particularly liked, inspired in the other a vast contempt and this was not long in being transferred to our opinions about each other's character, education, experience and what not.

Miss Mitchell's intentions, then, in bringing us together without acquainting either of us of the fact that the other was to be there, was quite diabolical but very clever of her, because it assured her guests of a very good show for the evening. Throughout the dinner Hecht and I were devilishly polite, but our eyes and ears were alert and our wits alive for the first overt move on the part of the other. I am not sure which one of us first countered the other over some statement; but the moment it was done the war was on. From that challenge, we flashed at each other, stabbed, parried, clinched, pinked, punched, drew blood, hit below the belt, and battered each other groggy (metaphorically) until nearly one o'clock in the morning.

It began just as we were leaving the dining-room. Anderson and Miss Mitchell lolled on a rug before the fire, Jones and Sell sat on a couch; Hecht and I stood; and poor Frank, the guest of honor, crouched in a corner, open-eyed, mute, fascinated and paralyzed with incredulous awe, throughout the evening. No one paid any attention to him, owing to the success of Miss Mitchell's sardonic scheme. She knew that what did happen would happen if she got Hecht and me together. The next day Frank told Anderson and me that he had no idea that anywhere in America people could feel so passionately about art and literature. In New York, he said, such a scene as he had witnessed last night would be impossible because in New York people made it a point of etiquette not to show emotion in such matters.

Frank did not suspect that this violent dispute would inaugurate a strong friendship between Hecht and me, which it did, almost immediately. We found it necessary to seek each other out, if only for the purposes of disagreement, for around neither of us were there acquaintances so quarrelsome as we were. They were all inclined to conciliate and agree with us. There was no fun in that. We were young and enthusiastic and we had intimations which we liked to confirm in our own judgment by battling about them. . . . Yes, much water has flowed over the mill-wheel since that night.

Frank has, meanwhile, established a reputation in Europe which is more considerable than the one he enjoys in America. One can scarcely pick up a modernistic literary review in French, Spanish or Italian which does not contain some sort of tribute or reference to Frank's work. Over here his books have

(Continued on page 70)



A group of windows most delicately and fastidiously arranged in the room of Miss Mary Plunkett. The colors are deep rose and blue

Photos by Harvey White

Original and Graceful Treatment of Windows

The Art of Making Window Decoration a Most Significant Feature of a Room is Interestingly Expressed Here

By MRS. BUEL and ALBERT BARTLETT

NOTHING in a room matters more than the manner in which its windows are treated. So much of the grace and charm of a room depends upon its curtains, both as to the fabric and the way in which it is used. It is therefore quite necessary to know, before making a selection from the vast numbers of beautiful stuffs—both modern and old—to be had these days, what type of room one wishes to make, and to consider well the quantity and quality of the light in the room, as well as the general proportions of the windows and the manner in which they are to be curtained. It would be difficult to lay down any set rule for this selection, as it is more through feeling than rule that successful rooms are more often made.

One must first of all know something of old rooms from the hangings of which by far the greater number of our modern drapery fabrics have been either copied or adapted. While the coarser damasks and antique satins suggest rooms of the 17th Century, the finer damasks, satins, taffetas and chintzes suggest rooms of the 18th Century with their corresponding modes of treatment. In the mullioned windows of the great dark-paneled rooms of the 17th Century, curtains were hung in the simplest manner to allow for as much light as possible in the day and to give the most protection from the cold of the night, while with the windows of the smaller painted rooms of the 18th Century the curtains became a more decorative feature, permitting of more graceful treatment and the use of finer fabrics.

A delightful informal reception room which was formerly a servants' sitting room of an old New York house differs from the usual cold, rather formal reception room one finds in most houses. The room not being large, and its low ceiling, at once suggested keeping it a simple, quaint room.

On either side of a small black marble mantelpiece with flat pilasters of classical design, two circular-top book-shelves were built into



The curtains for this informal reception room in a charming old New York house are of chattreuse yellow gauze, the ruffle trimming set on with a cord of dull red. These curtains are thin and draped very high to afford all the light possible. The inner curtains are of a dull blue net

the wall, which at once gave the room something of a more important architectural character and made one forget its previously more humble aspect. Above a dado which was in the original room was hung a very colorful and charming French paper of old Chinese design, fruit and flowers in old blue and pomegranate color on a clear yellow ground, with the dado and woodwork painted the old blue, but slightly more green and deeper in tone.

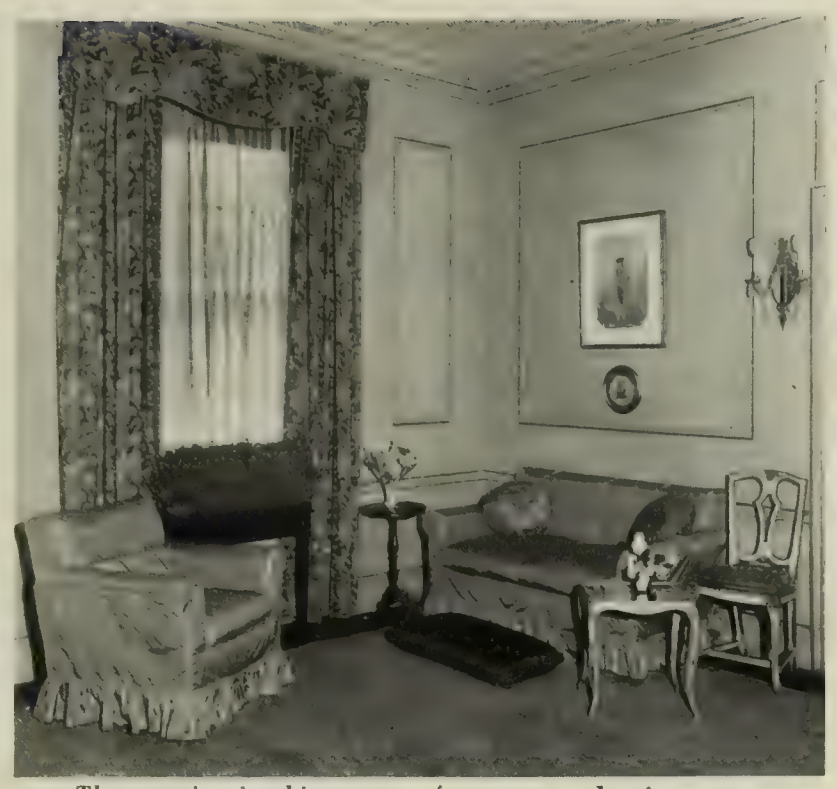
Being a basement room, it is not any too well lighted and therefore curtains were made of the thinnest of pineapple silk, pomegranate in color, and caught back very high in Colonial manner with wooden cornices of Chinese fretwork design, painted black. The room suggests an old house in an American seaport town to which the master in his many cruises around the world brought back treasures from the Far East, and brings to one's mind Kipling's verse:

"King Solomon drew merchantmen
Because of his desire
For peacocks, apes and ivory
From Tarshish unto Tyre."

In true keeping with the general feeling in the room, above the black marble mantel hangs an old portrait of a young but proud Chinese princess wearing a beautifully embroidered coat of melon pink and holding in her hand a peacock blue silk handkerchief used only by ladies of royal birth and in which you know she feels great pride. On her slender wrists she wears hoops of jade and lapis. Two other very interesting pictures in the room are a pair of rather large paintings on glass of Chinese barks on a deep blue sea.

Books in old calf bindings and old Lowestoft China arranged informally on the recessed shelves, with an open fire burning in the hearth whenever the chill of the day warrants it, give one a very comfortable sense of welcome, quite contrary to the feeling one has in the more usual reception room. One really feels in this room it matters little how long one has to tarry.

One can scarcely believe that one of the most peaceful of drawing rooms is in one of the busiest sections of uptown New York, it has so much of the quiet charm of rooms in old houses as they were a generation or two ago down in Washington Square—rooms that were the natural expression of the culture and taste of several generations of gentle-folks, and essentially not rooms that have been "done" by a so-called decorator. From the very variety of its furnishings one feels that at least several generations have lived in it. As one looks out through the windows, the ivy-covered brick walls of the buildings adjoining and the feathery leaves of the trees in the garden below add to the illusion of the peace and charm of life in old New York. These lovely old city gardens are being guarded as something precious these days.



The curtains in this corner of a summer drawing room in the residence of Mrs. Marshall Russell are of chintz with a deep plum color ground, the pattern in many shades of green, blue and yellow pink

Photograph by Drix Duryea



In this 19th Century drawing-room the curtains are of deep petunia color satin hung in a very simple manner from old gilt cornices. The richness of the tone and the simplicity of the draping give great dignity. The blinds are very gay



In the dressing-room of Mrs. Herbert Sonn's home, a beautiful old chintz is used at the windows. On a café au lait background are copper and pink roses, lilies in faded colors and rich stripes of old blue. In the shape of the valances the pattern is carefully considered so that there is a bouquet of flowers in each scallop

The curtains of deep petunia color satin, hung in a very simple manner, with old gilt cornices and heavy cord-and-tassel tie-backs, against walls of faded green, further express the same feeling of dignity and repose. Mauve and white lilacs in the flower stands that are placed in the windows added greatly to the charm. Though the chintz blinds might be considered somewhat of a departure in a room of this character, possibly seeming a little frivolous where there is so much dignity, one easily accepts them for the color and design of the old chintz used, and the shaded, quiet light they give the room. The rather dull hue of the mauve-white camellias and the green of the vine trailing over the faded blue background of the chintz further adds to the illusion of the outer world being rather remote. Were it not for the old pier-glass with its frame of burnished gold the room would have a very different feeling. It is rather amusing that so many people, upon entering, have expressed surprise at the old glass having been left in its original place, and yet have felt its charm, speaking with regret of their having made away so unthinkingly with the pier-glasses they had inherited. The low and very comfortable bench standing in front of the mirror serves to break the long, vertical lines most satisfactorily, and the velvet with which it is covered, a soft green in color, many shades deeper than the walls, helps to hold this group together in a very pleasing way. The pier-glass and the bisque-colored marble being of the same Victorian epoch, a rather definite background is at once established, these two pieces naturally being the rather more important features of the room around which the other things are assembled. As a matter of principle, to establish a relationship between the more important features of a room, both as to their character and placing, is an excellent thing to do, as once that is done one can use much greater license in the lesser things one may see fit to use and still give the room an harmonious aspect.

One of the loveliest pieces in the room is the old Venetian blue and gold cabinet oppo-

(Continued on page 74)



The Eagle, a characteristic Early American emblem, is a detail of the dining-room



On the mezzanine gallery of the Roosevelt's main lobby the doorways are treated with the Colonial fanlight familiar on many an historic home



In its execution this bit of detail is carried out with historic conventionality

Great Modern Hotels of America

Geo. B. Post & Sons, Architects

The Roosevelt

Lyman W. Cleveland, Decorator

By MATLACK PRICE

GRANTING that the modern hotel, in its highest stage of development, is essentially an American architectural type, it is a matter of especial interest that the Roosevelt Hotel, one of the very newest of New York's great hotels, derives its style, throughout the interior treatment, from Colonial and Early American precedents. No other architectural manner, certainly, could have been more fittingly chosen as a tribute to the memory of the great American after whom the hotel is named, nor from a purely architectural point of view is there any style more worthy of perpetuation. And a real service to the cause of architecture will be achieved if some means can be devised whereby the visiting public can be made aware of this revival of the beautiful old architectural forms in which we should feel a keen national pride, and of the meaning which the revival should hold for all of us.

The exterior aspect of the hotel shows a great massed profile, with those effective setbacks with which a recent building law has

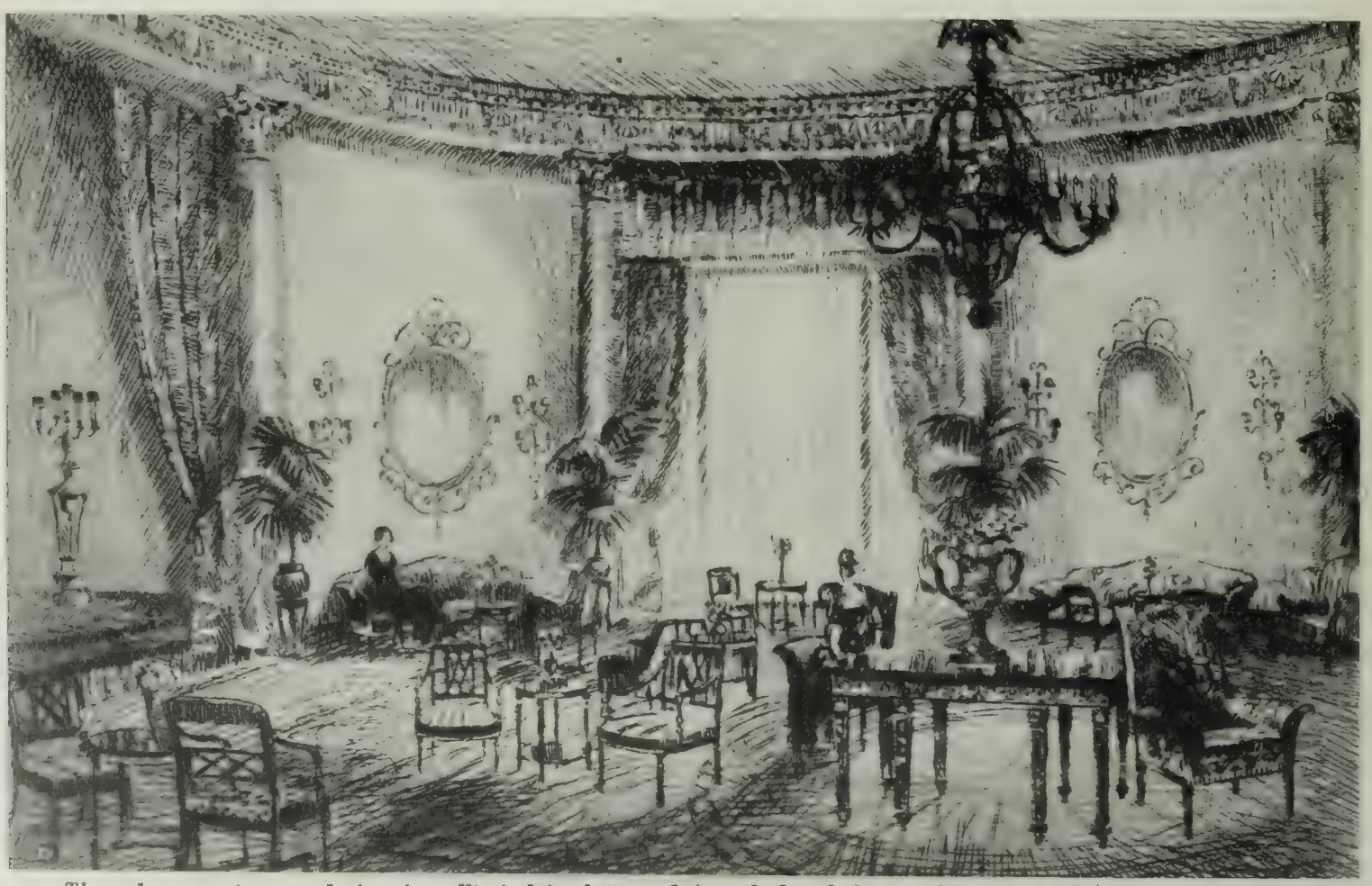


Photos by Drix Duryea

Throughout the interiors of the Roosevelt Hotel the architects have adapted Colonial and Early American details

endowed Metropolitan architecture. The base stories, above striking black and white marble shop fronts, is given solidity of form and graciousness of color and texture through the use of Indiana limestone, and the detail of the whole, architecturally, is of a skilfully Renaissance type consistent both with the definitely American treatment of the interiors and the character of the other great buildings making up the Grand Central group.

From the 45th Street vestibule entrance, the first glimpse of the Roosevelt's interior is a prospect of the lofty lobby, with its sense of great distances and spacious proportions. It may be well to at once establish a distinction between "Colonial" and "Early American" as applied to the variously derived motifs which appear in the Roosevelt interiors. The term "Colonial," obviously, should be applied only to the architecture of this country prior to 1776, while "Early American" designates the gradual evolution of Georgian English architecture in America from 1776 through 1812, from which date until 1850 American architecture was dominated by the spirit of the Classic Revival,



The palm room is a stately interior, elliptical in shape and furnished and decorated in the Adam manner. To the left a few steps lead up to the main dining-room

which derived from France the Empire, the Directoire and the Early Republic.

In the main lobby of the Roosevelt, then, are to be found many Early American details inspired by "Homewood," that famous Baltimore mansion built in 1809, and by our own New York City Hall. The iron panels flanking the stairs are from original prototypes at the City Hall, while an old Classic Revival house on Irving Place inspired the iron rail of the balcony, and the iron rails at the arcades are based in their design on the leaded glass sidelights of Early American doorways.

Along the Madison Avenue side of the lobby, raised a few steps, there is a long, panelled lounge—a pleasant place for rest or conversation, detailed from an old Colonial house from Connecticut, now installed in the Wing of Decorative Arts in the Metropolitan Museum. The furniture here is of the Queen Anne and William and Mary type of Colonial.

The screen of the office desk is based in its design on details of the Hamilton House, in Philadelphia, which was built about 1812, and for the cornice of the "working lobby," entered from 46th Street, the architects turned again to "Homewood," in Baltimore.

At the other end of the main lobby, with windows on 45th Street, a few steps lead up to the Palm Room, graciously tall in height and elliptical in shape. Here, though the marbleized columns and painted wall decorations give an interesting sense of decoration more sophisticated than the formal classicism of the Colonial and Early American type, the architects have incorporated details inspired by the New York City Hall, and by "Whitehall," a famous Colonial Maryland mansion of 1750. All the furniture in the Palm Room is of the Adam period, that gracious phase of English Georgian classicism which exerted so great an influence on decoration not only in its own time, but today.



The stately dignity of the dining-room of Roosevelt suggests in its character the panelled interiors of the White House at Washington

Opening eastward from the Palm Room, the main dining-room, also two stories in height, extends back to the extreme depth of the hotel. It is an interior of the utmost dignity, and architecturally of pure American derivation. This comes, again, from the New York City Hall, and the ceiling is detailed from the Gordon House, a Savannah mansion of 1800, and the Gibbs House, built in Charleston in 1752. For this room the management commissioned N. C. Wyeth to paint three great murals, which will add a note of color and interest to the whole interior. The dining-room chairs are of modified Chippendale design, in mahogany, in character with the spirit of the room.

One of the most charming of the Roosevelt interiors is that of the breakfast-room, done in a quaint Early American pictorial wall-paper and white wood-work. The mantel-piece is from a house in Old Lyme, Connecticut, and the cornice is from the famous old "Octagon" House (1810), in Washington, D. C. The chairs here are of the old spindle back variety, a true American type, and quaint chintz curtains create an atmosphere far removed, in its homelike quality, from the conventional hotel environment.

The ballroom is located on the mezzanine floor, one flight above the floor level of

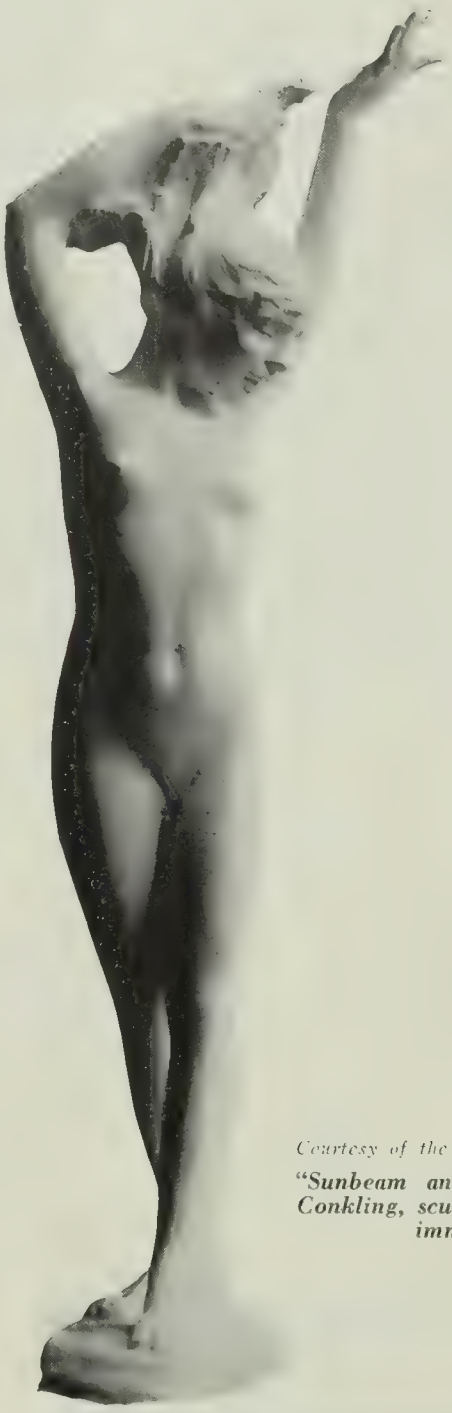
(Continued on page 58)



The main lobby of the Roosevelt Hotel achieves an impressively large effect and shows an interesting variety of historic American details

Visiting the Art Galleries

The Season Opens With a Great Variety of Painting, Sculpture and Etchings





Courtesy of Arthur Ackerman & Son

"Jade Flames" a modern Japanese color print done in the old Japanese manner, by Elyse Lord

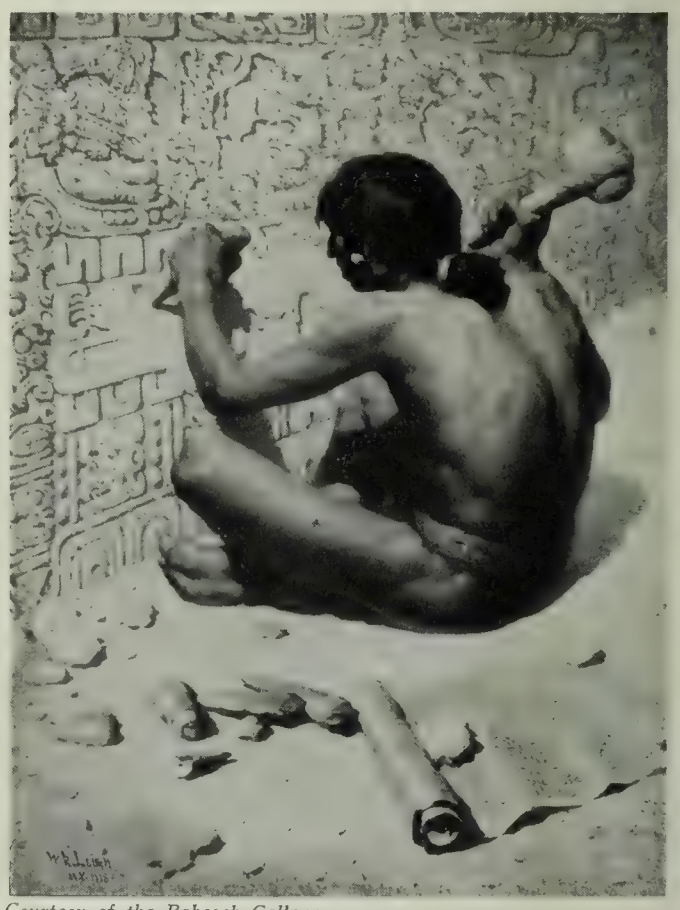
Courtesy of the Ferargil Galleries

"Sunbeam and Shadowy Pool" by Mabel Conkling, sculptor, an exceptional study of immaturity and ecstasy



Courtesy of the Schwartz Gallery

"In the Garden," an etching by Lee Hankey, whose delight in the modern Madonna has brought him recognition from mothers the world over



Courtesy of the Babcock Gallery

"Maya Historian," by Wm. R. Leigh, a vigorous drawing with a most decorative background inherent in the subject

(Continued on page 50)



BROCADED MOTIFS

with the beauty of antique hand embroideries





THE idea of using brocaded motifs for chair-coverings, fire screens, and pillows is a very old one in the history of interior decoration.

From the first plain coverings and panels themselves it was a short step to the fashion of embroidering spots of color which gave them great decorative value. It is this aspect which makes them so interesting today.



A motif of this type, with metal threads, is adaptable for fire-screens and a variety of other uses

Like the beautiful antique pieces which they faithfully reflect, these brocaded Schumacher motifs are expertly woven on hand-looms. Their effects are obtained by floating wefts of colors on the surface of the plain silk fabric by means of the same type of broché, or loom-embroidery, used for the brocades of the Renaissance.

THE enthusiasm in many lands for brocaded effects can be clearly traced in the various Schumacher designs. One may lead back to Italy where the idea of using gorgeous fabrics on furniture first originated. Another may tell of the days when French people of wealth, following the example of Italian cabinet makers, began using chairs and seats with fixed upholstery instead ot the movable cushions of an earlier period.

Other floral motifs especially rich in their colorings recall the designs used by a group of skilled craftsmen, assembled by Henry VIII, who made some of the earliest English pieces in the new fashion. The varying shades of rose and green, of rich metallic threads, the naturalistic shapes of these motifs, all suggest them for a variety of interesting adaptations.

Later, and equally abundant sources ot inspiration are found in the large vases and ogival forms of the Renaissance, the delicate, balanced motifs of the Adam period, and the dainty classic designs of the Louis XVI era. Because of the detached character of brocade, a design of sharply separated motifs is best suited for its execution.



This motif in predominating tones of buff recalls the naturalistic designs of the Middle Ages

And, because of this wealth of design sources, each piece of furniture may have its brocaded coverings in character. When specially chosen for a modern interior, they are as appropriate as were the delicate petit-point coverings of the Louis XV bergères or the brocaded velvets on the "love seats" of the Queen Anne period.

A resulting advantage is that their outlines conform with perfect appropriateness to the lines of the pieces where they are used—motifs of the most widely varying size and shape being available. Few other textiles, aside from tapestry and hand-embroidered fabrics, lend themselves so flexibly to the shapes of furniture.



Decidedly reminiscent of Jacobean embroidery is this hand-woven brocaded motif on a black ground

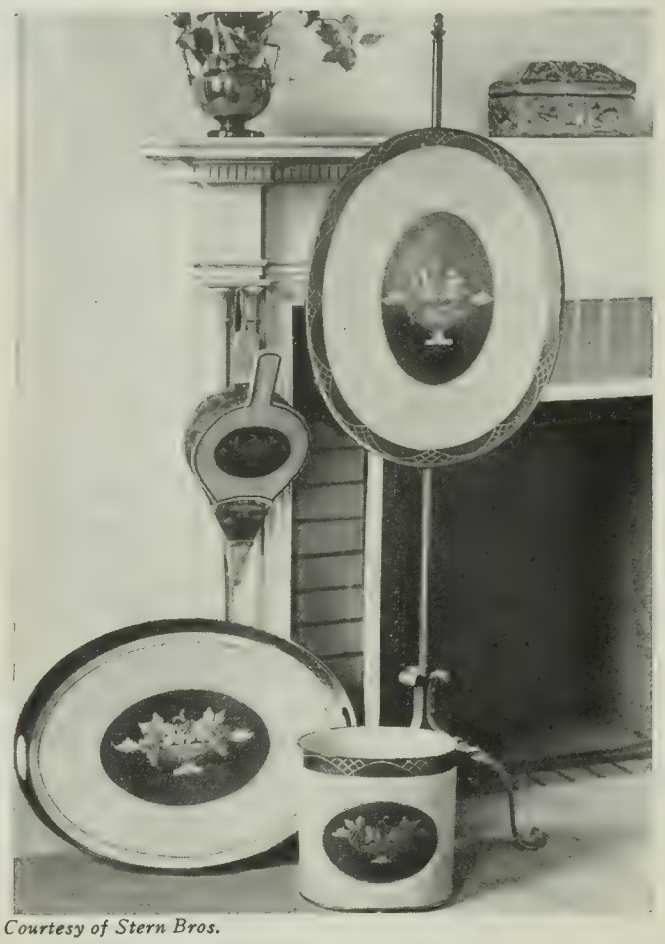
These brocaded motifs, as well as a comprehensive selection of other fabrics, suitable for every type of interior, may be seen by arrangement with your decorator or upholsterer. He will also gladly attend to the purchase for you. F. Schumacher & Co., Importers, Manufacturers, and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York. Offices also in Boston, Chicago and Philadelphia.

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Courtesy of Stern Bros.

Fireplace set of screen, bellows, waste basket and tea tray in enameled metal. Antique yellow and black decoration, also other color combinations

(Right) Courtesy of Vantine



Engraved Chinese brass opium bowl on carved teakwood stand. Effective as flower bowl. The engraved Japanese brass bookends are of similar design



Courtesy of Georg Jensen

After dinner coffee service, comprising a six-cup coffee pot, cream jug and sugar bowl, with tray, in hand-wrought sterling silver of original design



Courtesy of John Wanamaker

Walnut finish rush bottom chair with cushions made from Provence peasants' quilted skirts known as "Touye." Variety of colorings. Back-rest ten-inch cushion, also quilted. A walnut finish peasant table with green glass bowl filled with shell sweet peas is also shown

(Below) Courtesy of the Kensington Mfg. Co.



Maple butterfly table with folding leaves and a drawer. Early American reproduction. Height, 24 inches; top, 28 x 34 inches

(Continued on page 49)



© New York Galleries, Inc.

The Pine Room at the New York Galleries, with its mellow natural wood panelling, is vividly reminiscent of Early XVIII Century English Interiors

The Galleries of Suggestion

YOU may recall some pleasant room which remains an unforgetable picture in your memory because of the happy accordance of its appointments and background.

¶ It is in the planning of interiors which possess this lingering charm that a visit to these Galleries will prove inspirational, for here is a wealth of interesting furniture not likely to be met with elsewhere—unusual groups and pieces wrought by our community of skilled cabinetmakers, as well as many examples from European sources, including reproductions admirably adapted to the simple backgrounds of today. Supplementing this beautiful cabinetry are all the decorative accessories essential to any well-considered scheme, such as unique lighting fixtures and a profusion of *objets d'art* in metal, crystal, fabric and leather—some rare antiquities among them.

¶ These exhibits are so arranged, in scores of delightful ensembles, that you may view them in their proper setting—a distinct aid in making selections. Other advantages are the suggestions freely offered when desired, the decorative service always available, and the sensible attitude toward cost.



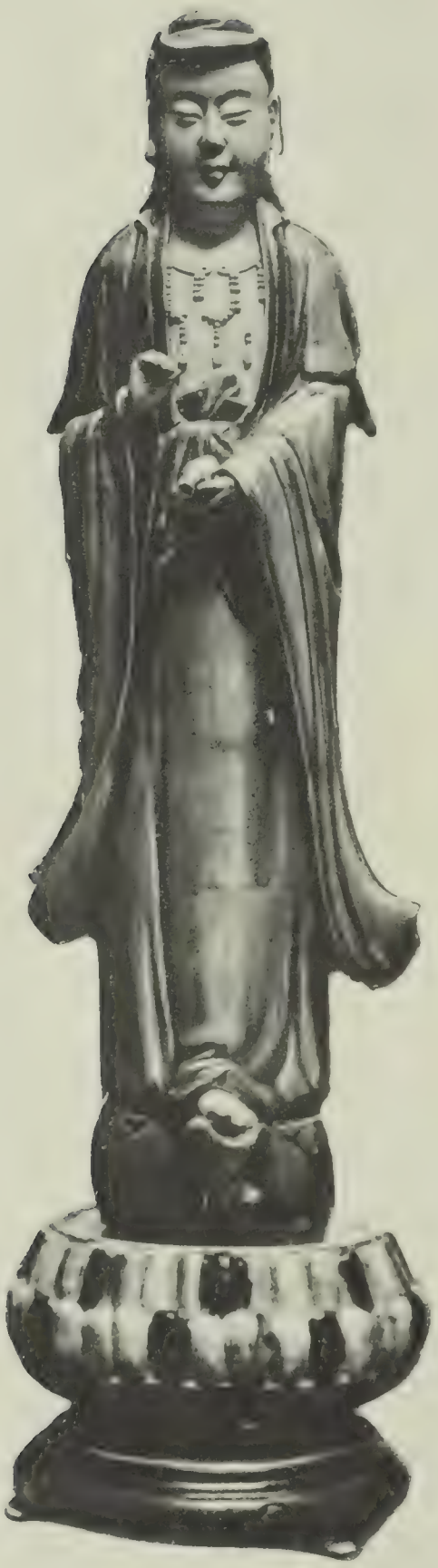
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Large porcelain figure of *Quan Yin,* Goddess of Mercy. Period, Early Ming.

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RETICULATED TEMPLE JAR

Late YUAN Dynasty, 1280-1368

The outer pierced casing is removed from the inner wall by an inch or more and is a masterpiece of the Ancient Chinese Potters' Art. Turquoise blue predominates, with groups of sages partly in rare unglazed "biscuit;" animals, birds, flowers and cloud-scrolls in rich colorings of amber-yellow, aubergine and pale lavender form the decorative motives. Orginal cover. Height 19 inches. This temple jar is a rare and valuable example for Collectors. Or, if placed on an important commode, console or center table, it would, by its dominating beauty, add a characteristic note of individuality to any well appointed room. Such specimens were not merely created for the Collector, but rather for the artistic enrichment of a Connoisseur's home.

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Lamps by Farmer



Emerald Green Jade Lamp



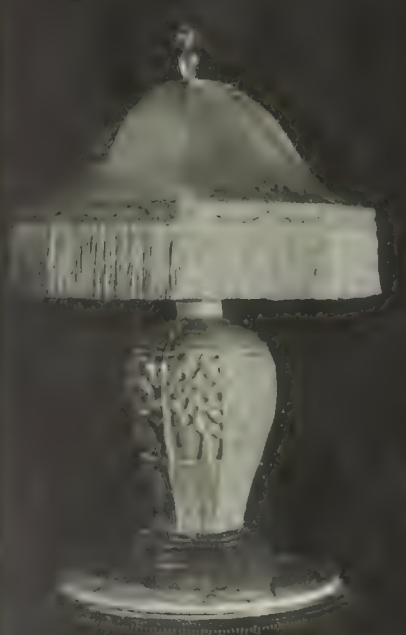
Pottery Figure Lamp
16th Century



Clear Rock Crystal Lamp

LAMPS by Farmer add greatly to the charm, beauty and comfort of the home—Farmer Lamps and Shades are always the finest qualities of their kind, the utmost in good taste and workmanship and are always fairly priced

The Farmer establishment contains in addition to their famous Lamps, numberless artistic and original objects suitable for the embellishment of the fine home, a great many at a moderate cost, as well as a most impressive collection of objects of greater costliness. These consist of Chinese productions of the best periods of Chinese Art, ranging from 200 B. C. to the late 18th Century. Many are in their original state, others have been converted by Farmer into those artistic and delightful utilitarian objects that have earned Farmer's the reputation of being the greatest Treasure House of Chinese Art and really artistic Chinese Gifts in the World



Green Celadon Lamp
15th Century



16th Century Pottery Lamp
Creamy Crackle

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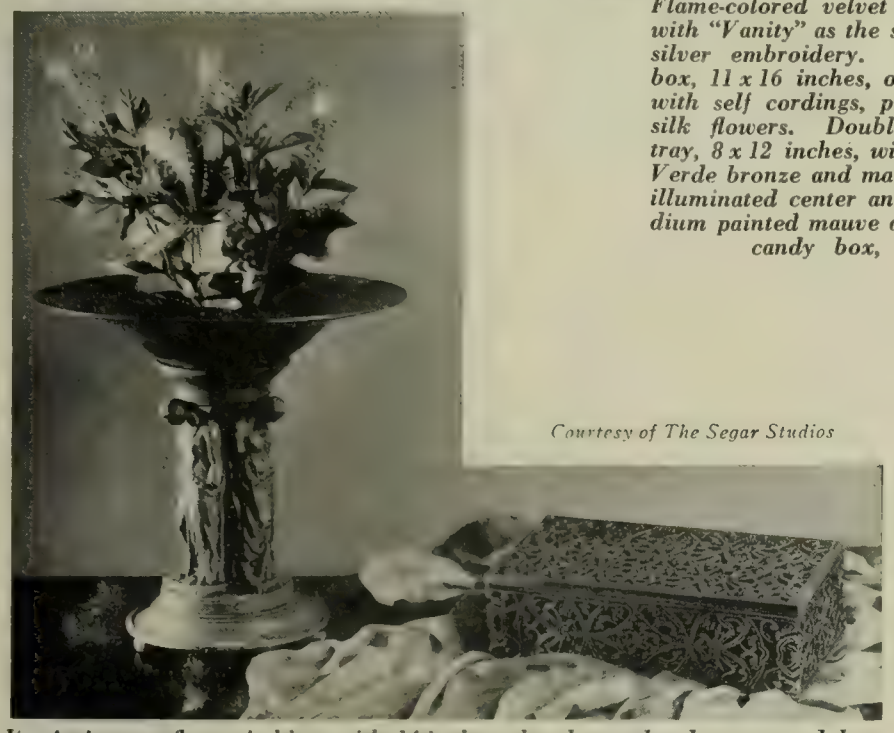
Courtesy of the Sterling Bronze Co.

Electric mantel candelabra, with antique red or jade colored wooden base. Silver mounts and crystal flowers



Courtesy of the Beaux Arts Shade Co.

Flame-colored velvet 22-inch floor cushion, with "Vanity" as the subject of the gold and silver embroidery. Dressing table utility box, 11 x 16 inches, of rose taffeta trimmed with self cordings, puffings and hand-made silk flowers. Double glass, ribbon-bound tray, 8 x 12 inches, with "petit point" motif. Verde bronze and marble flower-holder with illuminated center and electric wiring. Radium painted mauve and gold-colored taffeta candy box, 9 x 11 inches



Courtesy of The Segar Studios

Verde bronze flower-holder, with 14-inch amber lustre bowl, supported by Greek slave caryatides. Antique silver finish bronze humidor, hand chased and cedar lined, 6 x 12 x 4 inches. Holds 150 cigarettes and 100 cigars



Courtesy of the Tiffany Studios

Mounted Tiffany pottery lamp, 34 inches high, in gray-blue colorings. Gold cloth shade with bandings of dark blue and gold, in Chinese design



Tea Wagon, Courtesy of B. Altman & Co.

Tea Service, Courtesy of Rich & Fisher

Lacquer tea-wagon, 26 x 42 inches, with through sliding drawer for linen and silver, and removable glass tray. Drop handle, rubber tires and automatic spring supporting side leaves. Colors: green, black or red lacquer, also mahogany. Wedgwood enameled earthenware tea service with solid colored body in buff or cane and old "Group" decoration. Pear-shaped cups



Courtesy of Arthur S. Vernay

Chippendale mahogany hanging shelves, showing a pair of Longton Hall vases, a Chamberlain Worcester covered vase and Worcester teapot and cups and saucers. A bow figure of "Neptune" and two Chelsea vases ornament the bottom shelf

The pictures shown on Arts & Decoration's Art Gallery pages are collected every month from the most significant exhibitions held in New York. For information in regard to the sale of paintings, lithographs, etchings and prints, apply to the editor of this magazine. We would also be very glad, indeed, if photographs were sent to us of out-of-town exhibitions, subject, of course, to the approval of the editor



Courtesy of the Schwartz Gallery

Painted ship screen by Allen Saalburg, with curious, decorative design at the foot of each panel



Courtesy of Belmaison, John Wanamaker

"Le Ballet," a dancing study of exceptional lightness and grace by L. Brouet



Courtesy of the Milch Galleries

"North Country" Willard H. Metcalf, a fascinating landscape with a delicate velvet-like bloom over the canvas



Courtesy of the MilchGalleries

"The Leaping Deer" by Gleb Derujinsky, designed for an automobile radiator cap, interesting in either bronze or silver



George II Teapot, 1731. Arms of Earl of Aylesbury & Elgin, by Thomas Tearle.
George I Teapot, 1715, by Francis Plymley.
George I Teapot, 1716. Maker's Mark recorded in Jackson, P. 172.
George I Teapot, 1724. Arms of Duke of Leeds, by Bowles Nash.

The four Early Georgian Teapots illustrated have a special distinction in their interesting shapes and classic design, characteristic of the artistic purity of the period. They are part of a collection at the Crichton galleries which includes later specimens of equal interest and charm. There are also exquisite Crichton Reproductions of Old English patterns made in London. Silver of artistic merit moderately priced.

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Courtesy of F. J. Emmerich Co.

A delicate wall paper design of spring flowers and ribbons

Wall Paper as a Part of Room Decoration

Public Taste as an Influence in the Designing and Making of Wall Papers

By MATLACK PRICE

THE reaction of architects and decorators — and consequently of the public as well, toward plaster finishes and plaster panel effects for walls was a reaction not against wall paper but against bad design.

Design in patterned wall papers is fundamental, and it is a little difficult to say how general enlightenment on this subject is most effectively to be brought about. Certainly there is not a sufficient dissemination of information on design of any kind, in any branch of the industrial or decorative arts to create anything like a general consciousness on the part of the public, and this is especially true in the case of wall paper.

The fact of the matter is that one may obtain, in this country, a wall paper exactly suitable for any given room, any historic style or any color scheme: the too-frequent happening that one either despairs of finding it, or takes the one nearest to hand. Choice is usually made from a too-narrow range of samples, which would be unfortunate even if the chooser were provided with the means of making a correct and intelligent choice from a larger range. Nevertheless, the usual limited range for choice is not at the bottom of the problem, because even if the average home furnisher were shown samples of every wall paper made in this country, with a few importations thrown in for good measure, he would be more than likely to choose the wrong one. There have been so many bad designs for wall papers made in the past that most people came to feel that it did not matter very much which bad one they selected. The situation today, however, is very different. Progressing, in the wake of our great architectural regeneration which has been taking place through the past thirty years, furniture, lighting fixtures, and every essential and accessory of interior decoration has been improving pari passu, until today the manufacturers are a little more than abreast of the taste of the times.



Courtesy of W. H. S. Lloyd Co.

A modern English wall paper created by the celebrated designer Voisey

Prior to 1893, public taste and the things which were made to serve it were both atrocious, and everybody was com-

(Continued on page 54)



Courtesy of the Chapman Decorative Co.

An early American wall paper, with an extraordinarily good reproduction of Independence Hall in Philadelphia, its garden in the foreground and people in quaint costume



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placently happy. We lived in the best and most attractive homes in the best imaginable world, and there was not enough good art or architecture from Maine to California to disturb this illustration of perfection. If we had been as arrogant as we were complacent, we might have been in danger, esthetically, of something like the decline and fall of the Roman Empire.

Gradually, however, we became aware that much in our immediate surroundings, not to speak of our public buildings, was not as good, esthetically, as perhaps it should be.



An old Colonial wall paper—American reps, delightful with white woodwork and mahogany

From this beginning grew a rapidly increasing awareness that our architecture and decorative arts were not only far from being as good as they might be—they were almost as bad as they could be.

Came, then, a keen demand for better furniture, better textiles, for improvement in every branch of the industrial arts—and this demand was splendidly met by manufacturers, whose designing staffs at once went into research work. The result, over the intervening period of years, has been the production of a wide variety of decorative materials and accessories of every kind which do not in any way discredit the historic originals from which they are derived, but which serve, rather, to make the standards of beauty which existed before the 19th century generally available for our cultural stimulus today.

As in the case of fabrics, our best work in wall papers has been in the direction of reproduction or adaptation of early European papers or motifs of design, as, for example, the copies and derivatives of the old Zuber scenic papers, which were made at Rixheim, in Alsace. It is natural that old textile designs came to be adapted by the newer art of wall paper printing, and some papers, such as flock papers, and papers embossed or printed to give the effect of damasks, brocades and moires, have a close decorative relationship to textiles.

To say, exactly, what is the trend of current taste in wall papers would be difficult. Certainly people have recovered from their temporary delusion that wall papers were not to be used any more. To create or direct anything like a definite style in wall paper it would be necessary for the National Association of Wall Paper Manufacturers to lead public taste by means of exhibitions, preferably traveling exhibitions, with qualified lecturers on design and style, and to disseminate information through popular channels to reach the whole buying public. Much aid, too, might be given to dealers, who should be better informed than is usually the case today, in order to talk more intelligently and constructively on wall papers to their customers.



Courtesy of W. H. S. Lloyd Co.

A wall paper designed from an old Flemish tapestry

There is more to know, for instance, about design, than to be able to recognize a pattern as being French or English. In order to select the proper wall paper for a given interior one should be keenly conscious of scale and color, two factors of equal importance and of vital importance to the success of any decorative scheme which involves the use of wall paper.

To be correctly in scale, a pattern should be neither too large nor too small for the wall areas to which it is to be applied; neither too large nor too small for the scale of the entire room or of the furniture in that room. Errors in scale (which can exist, of course, only in patterned or pictorial papers) are the most frequent, as well as the most unfortunate errors that can be made in the selection of wall papers, though errors in color selection are a close second in these respects.

To formulate rules on color harmonies and color contrasts is a difficult, and often a fruitless taste at best, nor is this the province of the present article. A number of books on interior decoration have dealt with this question with varying effectiveness, and represent the best available source of enlightenment and education. Much remains to be done in the direction of making color selection a simple matter, set forth in a practical way and freed of confusing theories and even more confusing charts.



Courtesy of F. J. Emmerich Co.

Fine example of wall paper for a room decorated in Adam style

If American manufacturers of wall paper have not had among their designers, any of the type of William Morris, Lewis Day or Walter Crane, they have none the less produced a great many admirable designs which are directly suited to the varied schemes of interior decoration which are characteristic of the American home of today.

If, by some stroke of magic, all the bad designs in wall paper were to be swept away, we would be surprised at the great number of really good designs which are at present striving to get themselves seen. All the needs of interior decoration would be served by fewer papers, if all were good designs of types they represent.

It is entirely beside the point to say that a great proportion of the buying public likes and prefers badly designed wall papers. Most people are not sufficiently conscious of the difference to distinguish between good and bad, and they often select good designs accidentally. If all the samples shown by the wall paper retailer were of good design, the margin of error in individual selection, as well as in the retailer's good-intentioned recommendation would be reduced to a negligible point.

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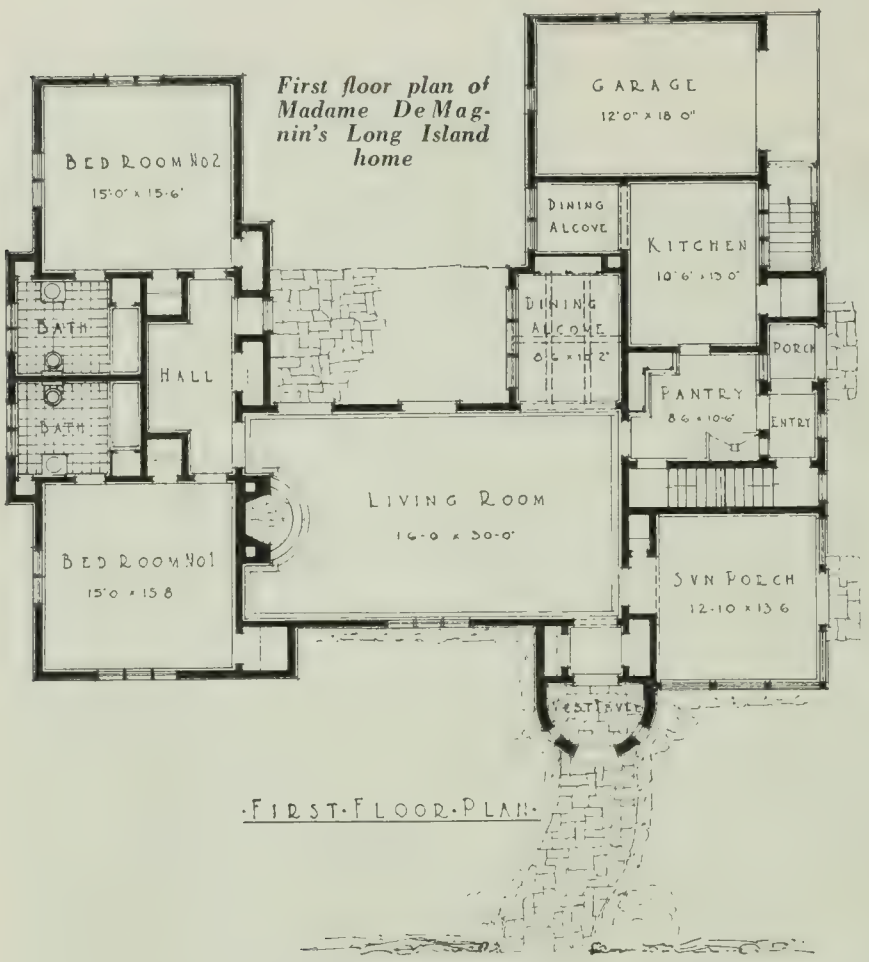


Our Window at 715 Fifth Avenue which has acquired international fame.

An assemblage of French furniture against a background of French oak paneling of the Régence period, and a decorative ceiling painted by DeWitt in 1729.

The Home of Madame Laura De Magnin

This Luxurious and Comfortable Home Has Real Architectural Distinction Both in Proportion and Detail



First floor plan of Madame De Magnin's Long Island home



Detail of the picturesque entrance to Madame De Magnin's Long Island home, showing the particularly fine roof line, the circular hallway and good window effect

This plan, at the left, is well worth studying, as it reveals a house designed for the utmost comfort and luxury of living



Charles M. Hart, Architect *Photos by J. W. Gillies*

This graceful and well-proportioned house shows cement finish on wire lath. The woodwork is hand-hewn oak and the walks and terraces are broken flagging

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the main lobby, the Palm Room and the main dining room. On this floor, too, is a balcony lounge looking down into the lobby toward the Palm Room.

The tall windows of the Ball Room were inspired by the Chase House, built at Annapolis in 1770, the cornice is based in its design on the old Brewster House, in Charleston (1760) and the ironwork is taken directly from a design from the hand of no one less than Robert Adam. Further carrying out the generally Southern Colonial character of the room, the ceiling detail is derived from "Kenmore," an old Virginia mansion of 1753, at Fredericksburg, and a note of color enlivens the whole south wall in a series of three characteristically vivid murals by Arthur Crisp, picturing the old yet ever-new romance of Cinderella.

Another room by all means worthy of study on this floor is the library, opening off the balcony lounge. Here, in an architectural setting based on Chippendale furniture motifs and on certain details from the "Octagon" House, in Washington, will be placed a collection of books, documents and other memorabilia of the great American from whom the Roosevelt Hotel takes its name.

It will be seen from the foregoing résumé that the architects of this hotel have performed their task in a manner far transcending architectural routine, and have found in the older buildings of our own country



One of the three colorful mural paintings by Arthur Crisp on the south wall of the ballroom at the Roosevelt Hotel



A corner of the breakfast-room at the Roosevelt, showing the classic Georgian detail and quaint pictorial wallpaper

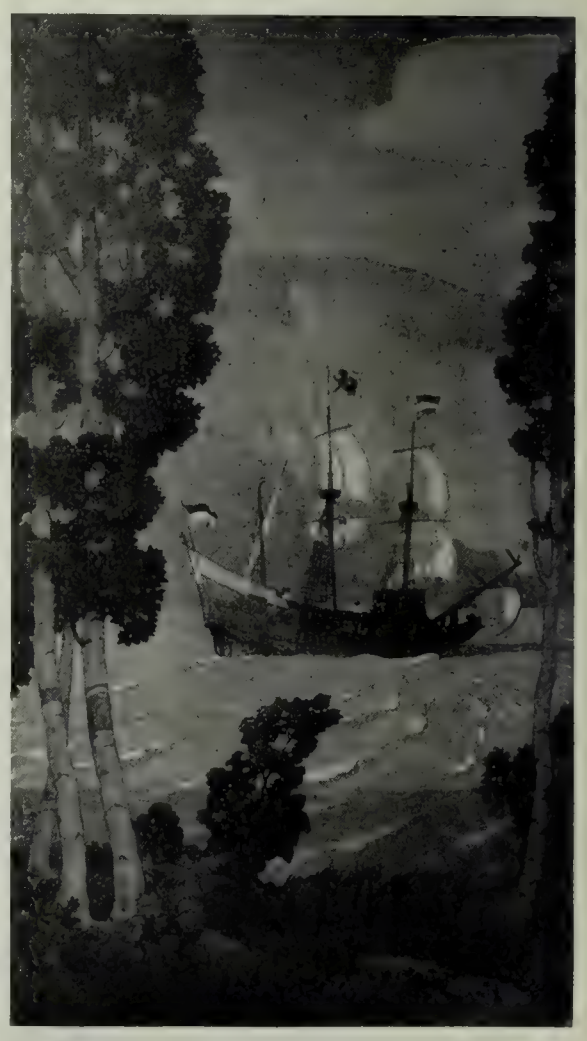
a treasure house of inspiration which makes European research unnecessary. Nor should there be omitted the credit due to the vision and the patriotic spirit of the management in sponsoring and making possible the arichitects' achievement. The whole architectural character of the Roosevelt Hotel will stand as a permanent monument to the vision and sincerity which created it, and it seems at the present writing a safe prediction to foresee a widespread revival of interest in pure American architecture, and a considerable use of it in our larger and more important buildings.

That Colonial and Early American styles have been confined almost entirely to residential architecture adds to the fine classicism of the Roosevelt Hotel a pleasant and gracious spirit of domesticity which is a welcome note in the modern hotel, yet the architectural handling has been so skilful that there is no loss of that sense of the "large effect" which we regard as one of the most important characteristics of the great modern hotel.

The planning of such a hotel as the Roosevelt involves, today, consideration far more intricate than matters of architectural design, important as architectural design is to the whole character and atmosphere it is desired to create. It is doubtful, in this age of high cost and short measure, if any commodity is quite so liberally and handsomely dispensed as hotel service, and in the rendering of this service the great modern hotel undertakes equipment and facilities undreamed of even a generation ago.

In addition to such comforts and conveniences as modern hotel managements have already accustomed us, the Roosevelt provides a number of temporary "guest rooms" for visitors who may be obliged to await accommodation, private gardens for permanent guests, designed as part of the set-back of the upper stories of the building, a children's room, with its own bit of roof garden, and a place of surprises called the "Teddy Bear Cave," and on the 19th floor are complete kennels for the convenience of visitors or permanent guests with dogs. And for human comfort, enhancement and wellbeing there is a complete Turkish bath, a suite of beauty parlors, and Dr. Ross' operating

(Continued on page 78)



Hendrik Hudson's famous "Half-Moon" sailing up the Hudson River—one of the mural decorations by N. C. Wyeph, painted for the Roosevelt dining-room



Among all the furnishings in the Valiant Shops there will be found none finer in inspiration, nor more truly reflecting the fullness of the cabinet maker's art, than those intended for the dining room.

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The suite illustrated is in walnut, of Italian design, and depicts a very interesting styling for the larger room.

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Courtesy of Claflins, Inc.

Brilliant design of magnolia blossoms and parrots in orange and green



Courtesy of Robert Schey

Early American chintz designed by Robert Schey

the market in a time relatively so short.

In printed fabrics, including chintzes, cretonnes and silks it is possible to produce more quickly and to risk less in the production of designs inspired by transient fads and fancies. Thus, a few years ago, there appeared block prints in the modern Austrian and German manner, "peasant" designs and, in the realm of silk, violently colorful and often very interesting "futurist" designs. The world-wide publicity which was recently accorded to a great archæological discovery made Tut Ankhamen the most conspicuous figure of the moment, and resulted in the immediate production of a vast number of designs based on Egyptian motifs. Some of these possessed intrinsic merit as designs, but many were of value only as they served to meet an active and widespread demand. There is, moreover, far more of the transient in designs for dress fabrics than in designs for fabrics used for interior decoration, as is quite understandable.

If textile design is to mean something, if it is to become a recognized form of expression in American industrial art, a great deal of serious thought must be expended on it by manufacturers and public alike. And this thought must direct itself to the middle ground, at present largely an indefinite one, between staple, accepted "period" designs on the one hand and novel, transient designs on the other.

We do not have to argue about authentic reproductions of Italian velvets or French damasks, because we know that the originals represent some of the most highly developed genius for design that the world has ever known. And we do not have to argue about the "novelty" designs, because they are never long with us, and while they are enjoying their short life they are often interesting and attractive.

Whence come design-motifs that are neither exactly historical or obviously things of the moment? The best of them must come from adaptation, and from designers of sufficient vision and initiative to seek out distant and remote sources—designers who can see possibilities in hitherto unused material, and adapt this to the mechanical requirements of textile production. Their vision, too, must not focus itself upon too far horizons. It must take cognizance of public taste to the extent of creating designs which the public can assimilate, and it must at the same time escape the obvious and commonplace.

This point is excellently illustrated by two designs shown in the Art Center Exhibition, by Robert Schey. One of these was based on the native decorative art of the South Sea Islands, the other on the even more striking native art of New Guinea. In both cases the elements and characteristics of the primitive design were taken as a point of departure, and upon them were built thoroughly organized patterns, unusual and attractive.

There exists, too, in textile design, the question of "art and the machine" which enter all industrial art. Textile design, certainly, is essentially an art of the machine, the whole of its construction, from inception to finished drawing depending upon mechanical necessities and governed by mechanical requirements. And in view of this fact there should be a more widespread general appreciation of the marvellous flexibility of textile machinery and the extraordinary variety of its production. On this score, manufacture seldom gets its just due in praise from art, and even more seldom from the public at large. The first results from the original jealousy of art for machinery; the second from the unfortunate fact that people do not think very much, and that we all take too much for granted nowadays.

The point in which manufacturers cannot be too exacting lies in the discrimination they should exercise as between good and bad design. When the whirr of their looms and the click of shuttles fills the factory, and a thousand yards of decoratve fabric is about to be made—the manufacturer should be very sure that it will be a thousand yards of a beautiful design, every yard a work of art.

The whole future of art in textile design, as in every other expression of industrial art, lies in the serious and intelligent insistence on *good designs,* by both manufacturer and public, and on an equally serious and intelligent appreciation of good design wherever it appears.



Courtesy of M. H. Rogers, Inc.

Modern tapestry wall panel, done in the old spirit of design. Subject: Admonition



Courtesy of Wittcomb, McGeachin & Co.

Textile showing a design of Old English posies from a Kensington print



Courtesy of Stroheim & Romann

A Louis XIV silk brocade in many fascinating color combinations







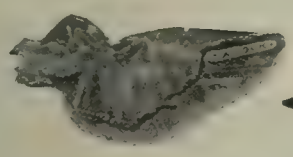
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Modified Dutch Colonial House at Riverdale

With Variations in the Use of Brick Instead of Stone, and in the Sun Parlor



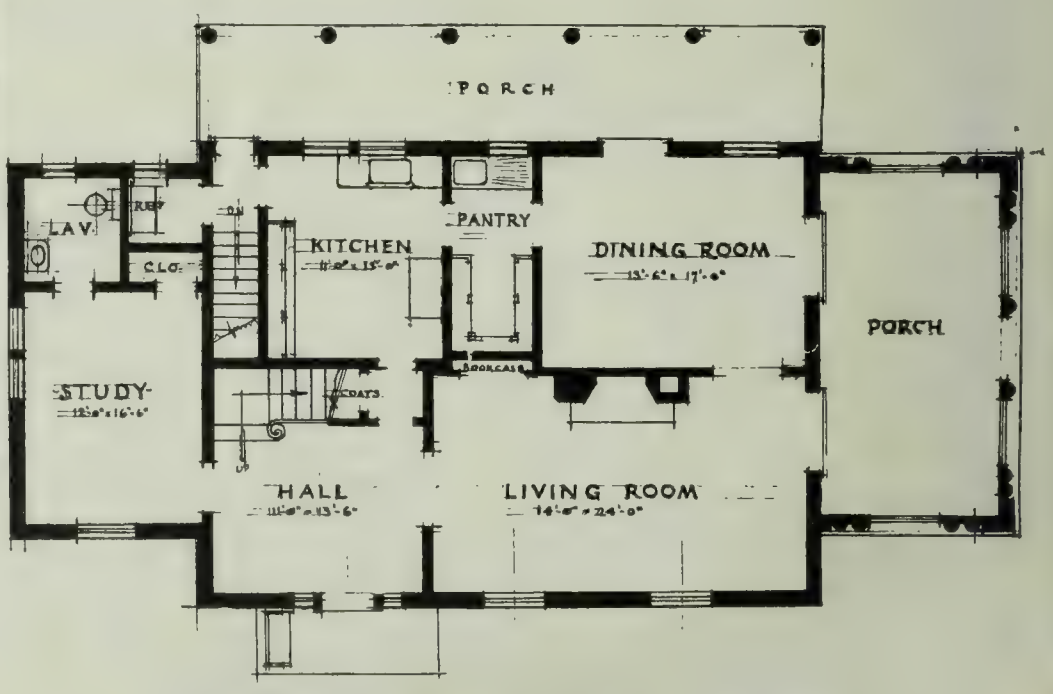
Dwight James Baum, Architect *Photos by J. W. Gillies*

The house is designed with great simplicity and mostly relies on its good proportion and its carefully studied details for its charm. These features were inscribed on the certificate awarded the architect when he received the Gold Medal in 1923 for his general country house work. The house will take on added character when the planting is completed, for then it will fit its site much better, by softening the joining of the grounds and walls



While the house has a small domestic appearance as regards exterior, the interior layout opens up very spaciously and gives a stretch for entertainment that is most unusual in a house of its size. The interiors are finished very simply, but throughout in the Dutch Colonial manner with the soft sand-finished walls, ivory woodwork and slightly stained brown floors. The service arrangement is quite well worked out, providing a separate section for the maids and their large bath

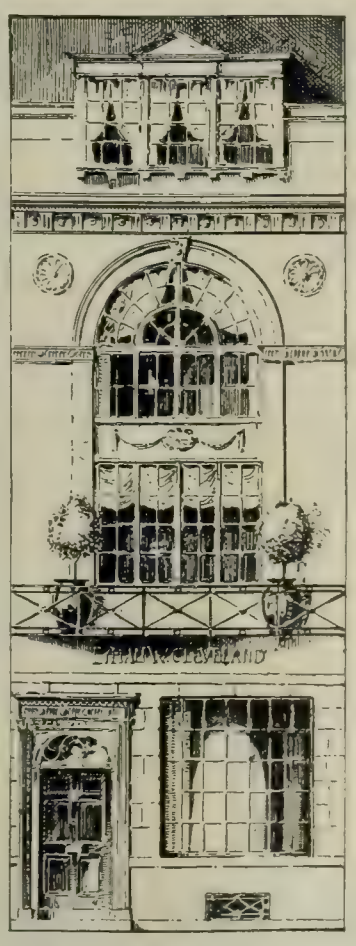
As in houses of this type, the greatest attention as regards detail and ornament is centered in the main entrance and hall. This detail is carried out just as carefully as it was done by the old wood-carvers of that early period. The brick is of a rosy red character with a slightly raked-out joint that gives the appearance of great age. The roof is of blended shades of soft green with the shutters a warm olive-green tone



First floor plan of the residence of Thomas Aylette Buckner, Jr.



Original sketch from which the Palm Room in the Hotel Roosevelt was designed and furnished.



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The Entire Decorative Scheme of the interior and furnishings of the new Hotel Roosevelt were designed by Lyman W. Cleveland, and the work executed under his supervision.

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Quilts, pure lamb's wool filled, silk satin covered in gold, rose, blue, orchid, pink, green, and champagne. Each $40.00, $75.00 a pair.

Villa le Balze, Fiesole

(Continued from page 22)

dening amenities are the low hedge of clipped box between the walk and the base of the house wall, and the pots of flowers set at intervals along the parapet. Here the view, unbounded save by the distant horizon, again bursts upon the sight and is so overwhelming that any further elaboration would have been not only impertinent and irrelevant, but quite lost. This terrace gives access to the south door of the house and likewise acts as a connecting link between the walled garden and the ilex grove to the west of the house.

Between the north front of the house and the steep declivity of the hillside is one of the most engaging features of the entire garden composition, the climax of the garden's architectural treatment—the Baroque stairs descending from the pergola to a level of the garden door, and the little court containing a grotto and embellished with pebble, shell and *spugna* decorations in the manner of the seventeenth century. As a piece of planning this feature provides a dignified and logical garden entrance to the house; as a piece of design it is diverting and playful yet full of dignity, strength and rational balance; as a garden incident it is appropriate, replete with interest and rich in imaginative suggestion.

The grotto, including the figure within its moist recesses, is executed in the *spugna* or sponge stone, as are also the pilasters, the string course and most of the niche above, on the pergola level. The decorative details of the panelling are fashioned with pebbles, small chipped stones, coal and shells, embedded in a ground of tenacious lime mortar. The *spugna* is a light, dull brown; the small stones are brown, white and pink; the shells are white, and the bits of coal are black. By the careful selection and arrangement of these materials no little color interest has been achieved. The interrupted scroll pediment of the upper niche, the vases, the coping of the parapet, and the step balustrades are wrought in the native *pietra serena* or hard gray sandstone.

The recumbent river gods and termes in the panels at the sides of the steps are fashioned with carefully chosen and fitted pieces of *spugna,* with an occasional resort to cement as an auxiliary medium to complete the modeling of the features of the faces. The detail illustrations of these figures convey a reasonably clear notion of the technique employed. It is interesting to note that the modeling of the figures and not a few of the surrounding details are the work of the architect's own hands.

There are doubtless readers, readers of ultra-orthodox and "correct" tastes, who will straightway cavil at the architectural tone of the garden because it is Baroque, and admittedly Baroque. To their Ruskinian, orthodox way of thinking, anything Baroque, without any regard to the question of intrinsic merits or shortcomings, must of necessity be devilish, anathema and taboo. To such the only reply is that the evidence of the illustrations ought to afford ample justification of the architectural mode. If they seek further minutiae regarding the rationale of the Baroque style, let them read Geoffrey Scott's "Architecture of Humanism," a most illuminating book that will at least give them wholesome food for thought and, incidentally, obviate the occasion for argument for which there is no space in the present instance.

Without the garden at le Balze, the house would be a purely negative quantity; without the house, the garden would be utterly meaningless and whimsical. The house needs the garden and the garden needs the house. Together they make a consistent and logical whole, as every house and garden should do, each being planned in relation to the other. This is one of the garden's valuable lessons, open to our emulation.

In our analysis of the garden, it becomes obvious that it is fundamentally an architectural creation. Its entire conception is essentially structural. Furthermore, it will be noted that flowers do not enter into the structural composition of the garden; the structural scheme of the garden is coherent and complete without them, but they are agreeable color incidents and embellishments. The ensemble of *growth,* however, in the form of vines and shrubbery, *is* an essential factor as clothing for the structural scheme. Last of all, the garden of le Balze is thoroughly articulate and blessed with the poise of justly placed accents, so that it is readily understandable and, withal, highly satisfying the more one studies it.





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(Continued from page 25)

place of honor in the Academy, represents a goat and a kid, life size, one asleep, the other lying in the complete abandon of death. It was sold almost immediately after receiving high praise from the critics and is now owned by Captain John Harvey of St. John's Wood, London, who has one of the finest private art collections in England.

"I also studied under Frank Calderon, Professor Edouard Lantéri and Sir John Swan. All three, each so different, have vitally influenced my work."

"Grief," another of her early groups, shows a mare standing over her dead foal, every line of the figure conveying the poignancy of maternal sorrow. The work has an interesting history. Miss Wheeler sketched the subjects from life while spending a year in Calgary, Canada, where she made hundreds of drawings in her wanderings among the foothills of the Canadian Rockies. It was exhibited at the Royal Academy in 1912 and in 1913 at the Old Salon in Paris, where it won honorable mention.



"Bonnie Mary," left; "Nancy Lee," right. Winner of Kentucky Oaks, 1922. Owned by Mr. William Woodward, New York. Portrait bronze by Kathleen Wheeler

"But judging from the praise I received from American artists and critics, when this work was exhibited here, I realized that Americans understood it better and gave it greater appreciation, therefore, than my own countrymen," commented Miss Wheeler. "This would be natural because the subject was typical of animal life on your great western plains. These horses have been known to stand for hours over their dead offspring protecting them from other animals until all hope is gone." The group is owned by Mr. Descha Breckenridge, editor and sportsman, of Lexington, Kentucky.

"'Out West' is another group inspired by the great open spaces of the land of my adoption," she continued. "King Edward saw it when it was exhibited at the Royal Academy just two weeks before his death. Always an enthusiastic sportsman and lover of horse flesh, whether in the hunting field, on the turf or the plains of the western world, it apparently appealed to him strongly," she added, "and he ordered it for his private gallery. But the sale was never consummated and later it was purchased by King George, who is equally fond of outdoor life." Looking through various English art criticisms and reviews of the time, one finds that King Edward openly expressed his delight in the virility and realism of the young sculptor's work.

The figures in this group compel attention by the keenness of their creator's characterization. The poise and confidence of the athletic girl (the artist's sister) astride her mount, a gaunt and stringy mustang, bespeak the freedom of one who "lives in the saddle" on wind-swept plains. The hand is significant, eloquent of camaraderie as it rests in friendly restraint on the mane of the tired pony while its owner sweeps the horizon with her far gaze, seeking its rider. The spirited horse, typical of his breed, is constantly on guard. The uplifted pose of the narrow intelligent head, the dilated nostrils, the brilliant stag-like eyes, set wide apart beneath the thick forelocks and sensitive ears, convey an instant impression of sustained and concentrated energy. It is characteristic of this sculptor's work that she seizes nature in her most expressive moments. Her ensemble, whether it is the individual figure or a mixed group, invariably gives the effect of a fine command of spirit combined with a simplicity which is the basis of all real art.

As a naturalist and all-round sportswoman, one who knows and loves her subjects, this artist has the advantage over many animal sculptors whose glyptic art is often marred by lack of understanding of animal nature.

"I try to reach inward into the thought of the animal," she said. "Dogs, especially the bird dogs, are fascinating subjects. They are the epitome of controlled passion. When pointing, the whole body of the animal quivers. Its natural instinct is to kill and yet

(Continued on page 76)



Neils Michelson Residence, Detroit, Michigan
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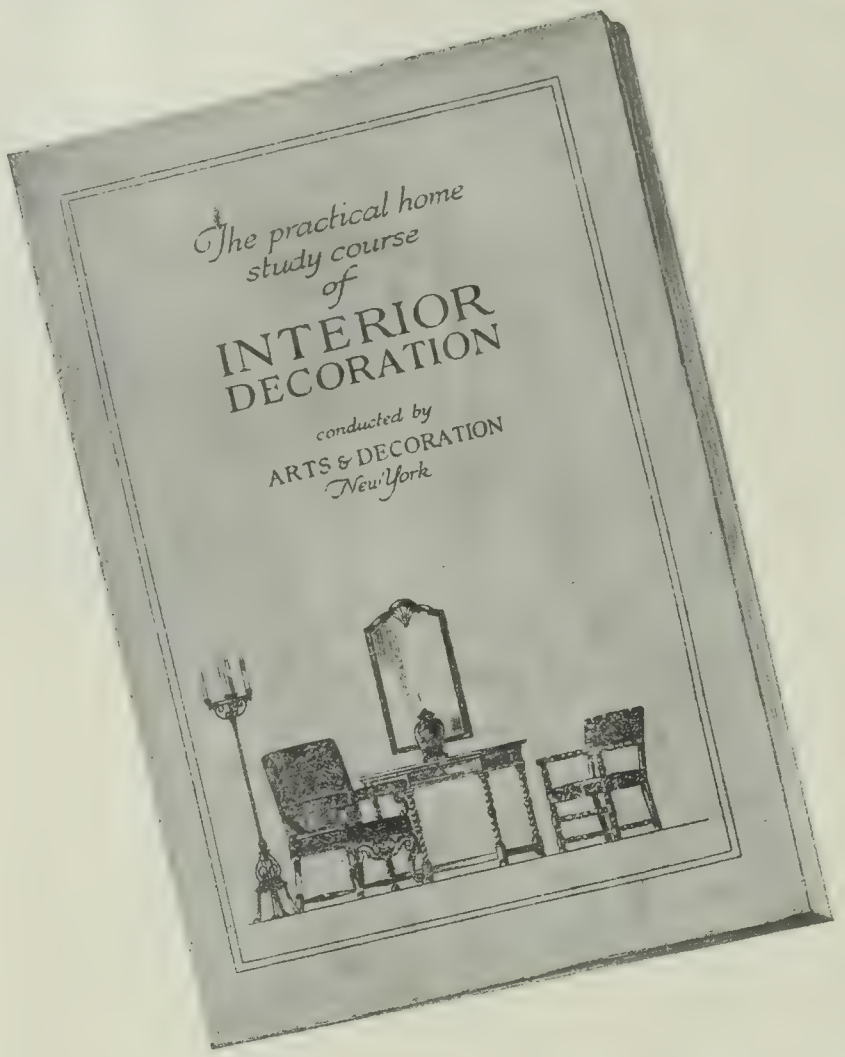
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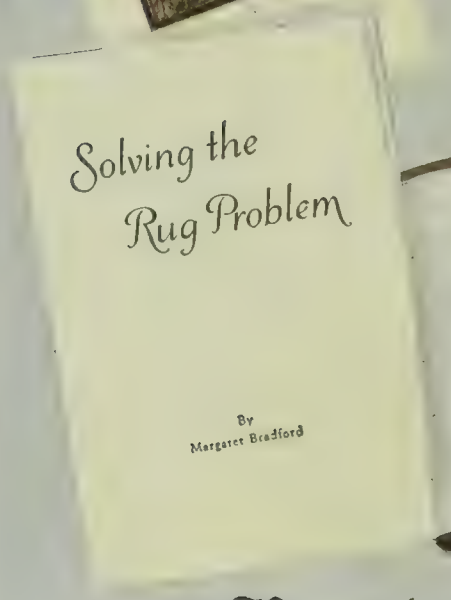
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Nell Gwynn's House by the River

(Continued from page 33)

the Ming dynasty, can give no idea of their charm or the delicacy of their setting. It is an old world room which one would like to people with quiet old ladies who live and die in the scent of faded lavender and sit and think all day of those romantic times when they were girls. It seemed indeed something little short of sacrilege to foxtrot there with a new generation of fair ladies of Hampton Court to the seductive discordancies of the Savoy Hotel band relayed through a strictly utilitarian loud-speaker. The curtains are of gold and black brocade from the same loom and design as the copes worn by the Archbishops of Canterbury and York on the occasion of Queen Victoria's jubilee procession.

If you walk through the double doors of the drawing room you will come to the lounge. The front door from the street opens into it, but if you are moved to stroll in the fine old garden you must descend a floor, for the house is built on ground that slopes to Thames. The lounge is green, a quiet Georgian green and is the only room which contains any pictures. There is a Goya, a painting by Pollard of the old mail coach outside the Mitre Hotel at Oxford well known to every visitor to that rather wonderful city, and two more old prints of his paintings. Set in an alcove are "Miss Winifred Graham's" forty novels.

In her bedroom Mrs. Cory possesses a very unusual Adam's mantelpiece made of white marble inlaid with black. It lacks, perhaps, the graceful symmetry of the better known Adam style, the carved wood urns linked by chains of flowers, but it has the merit of being uncommon. There is a noble Hepplewhite fourposter bed that I should like to die in and four Hepplewhite chairs. From the window one can see the race course and the streams of saddened people making their way homeward along the river bank.

At the end of the garden is a wishing well. It is filled with spring water of a delicious coolness and feeds a little paved sunken bath in which the king's mistress, once an orange girl at the doors of Covent Garden Opera, used to splash screened from prying eyes by the wise old magnolia and catalpa trees that even now deck themselves once a year in a dignified riot of blossoms. Sentinels of the centuries—they have seen many sights, those trees. In the shade of their lofty condescension their new master and mistress take their daily swim in the Thames and their final dip in the cold clear waters of the little sunken bath. Moored to a gnarled old root many river couples have plighted their troth to the lazy lullaby of the waves.



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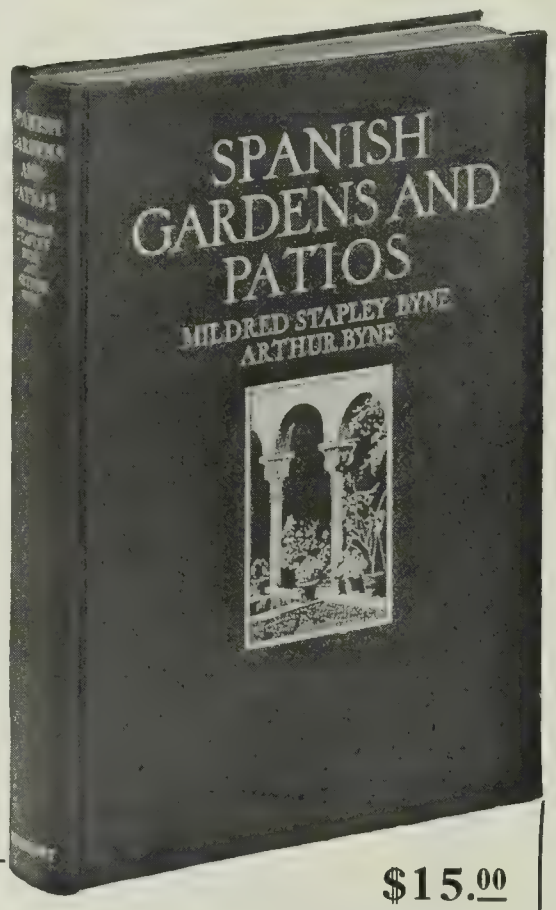
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Contemporary Reminiscences

(Continued from page 41)

caused some bitter controversy between his champions and the critics who have failed to find in them the things which the foreigners profess to admire; but even the controversy is within small circles and the general public has not paid much attention to Frank's books. His first novel, "The Unwelcome Man," sold better, I believe, than any of his books written since; "Rahab," "City Block" and "Holiday" have been failures commercially. Frank himself shares the European rather than the American estimate of himself. His belief in his genius is magnificent and unshakable; and he is patient and resigned in face of the critical and public indifference to his work, with the patience and resignation of a man who is confident that the future will vindicate his claims. He is a serious, tense and sensitive man, round-headed and very dark, with a black mustache, heavy eyebrows knit usually in a pained sort of anxiety, which light up sometimes into a boyish sort of joyful expression. He likes to look about a room, observe faces and speculate upon the character and temperaments revealed to him by these faces. His gifts seem to be considerable in this direction. "See how Nature compensates for defects," he said, nodding toward a young woman nearby, "That girl there has a bad mouth and she knows it. It is a cruel and despondent mouth. Her hands, however, are beautiful. Notice how often she unconsciously covers her mouth with her hand or draws her hand up to her face so that the eye will be caught by her hand rather than by her mouth. A very good instance of unconscious compensation."

It is interesting to recall that the term "the younger generation" first came into general circulation to designate J. D. Beresford, Hugh Walpole, Gilbert Cannan, W. L. George, Compton Mackenzie, W. B. Maxwell, Ethel Sidgwick, Dorothy Richardson, and D. H. Lawrence. In their book, "Some Modern Novelists," Wilson Follett and Helen Thomas Follett grouped those writers together for convenience and discussed them in one chapter entitled "The Younger Generation." They meant by this merely to distinguish these writers in point of time from the older generation of Arnold Bennett and H. G. Wells. Mrs. Katherine Fullerton Gerould was the first to take the term and the same grouping and give the term an opprobrious connotation. In an article published by the *Atlantic Monthly* she set forth the notion that all of the writers of this "younger generation" were as alike as two peas, and that any one of them might sign the work of the other and no one would perceive the difference. That was a very uncritical and unwise pronouncement, for D. H. Lawrence could no more write a novel like Compton Mackenzie than W. L. George could write a novel like Hugh Walpole, but like a great many notions which are clever but uncritical, it caught on and was repeated by lazy people who thus defended themselves against reading any of these authors for themselves and by lazy critics who wished to gain an easy reputation for themselves by denouncing new writers whom most people had not taken the trouble to read.

The term was expanded to include James Branch Cabell, Joseph Hergesheimer, Willa Cather, Theodore Dreiser and H. L. Mencken as a loose grouping on one hand and to include the late Randolph Bourne, Van Wyck Brooks, Waldo Frank, Paul Rosenfeld and others associated with the short-lived "Seven Arts" magazine. Later still. the term was extended to F. Scott Fitzgerald, John Dos Passos, John V. A. Weaver, John Farrar and some of the younger writers who helped to popularize the jazz spirit. Since then there have been various new groupings. As far as I have been able to ascertain by following all of the sporadic little reviews of the younger men, the two that have shown the most considerable gifts are E. E. Cummings and Glenway Wescott.

Cummings is a poet of genuine lyric power and Wescott is a fiction writer with the promise of greatness in him. Associated with Cummings and Wescott in a radical wing of the younger men are Robert McAlmon, Ernest Hemingway, Kenneth Burke, Harold Vinol, Jean Toomer, Ivor Winters, Malcolm Cowley, Matthew Josephson, and Gorham B. Munson. Munson is the æsthetician of the group. It is he who endeavors to articulate the artistic aims and achievements of the others. He has written a book about Waldo Frank and some of his studies have been translated into French. His æsthetic theories derive very largely from T. S. Eliot and Clive Bell, and he has not, I believe, become entirely clear in his mind about what is desirable in a work of art. No less, his writings are often interesting for the reason that they reveal perhaps more clearly than the writings of any of the others the aims and purposes of the younger group.

These young men are breaking away very definitely from the literature of protest which culminated in such works as "Babbitt," "Main Street," "These United States," and "Civilization in the United States," "The Ordeal of Mark Twain," "Miss Lulu Bett" and the works of Dreiser, Ander-

(Continued on page 73)

Under Cover

A Gay and Caustic Personal Review of the Latest Books

By BENJAMIN DE CASSERES

AN EXEMPLAR OF ANTIQUE FURNITURE DESIGN. *By Edgar* and *Verna Cook Salomonsky*. (Grand Rapids Periodical Publishing Co.)

I hold this truth to be self-evident—that furniture should be useful as well as ornamental. The merely ornamental is useless. To me, a chair must be comfortable. A table must be "stretchy," a bed must induce drowsiness when we look at it. Again, did you ever think of the mystery of bureau drawers? What is more beautiful than a mirror? Sofas have—or should have—pleasant memories. A chest should hold dreams, if not contraband hooch.

These more or less thoughts come to me in looking through this highly original book in which the plates show us the ghosts of tables and chairs. Yes, literally the ghosts. We are shown a chair and then there is a dissolve into the chair skeletonized, in which the whole scheme and method of its putting together is revealed. The same method is pursued with tables. Their history and making are described from the sixteenth century to the present day. It gives the furniture design and decorator a fuller and more comprehensive knowledge of a few representative pieces of furniture made in those centuries. The original of the plates are in the Metropolitan Museum. We have before us the Cromwellian arm-chair, a Charles II side-chair, the American easy-chair, Chippendales, Heppelwhites, Queen Anne stools, the Pembroke table, the Louis XV table, the American highboy, the Connecticut chest—in fact, everything except the Brooklyn chaise-longue, which is my favorite piece of loafing furniture, and from whose cushioned depth I am recommending this book to all furniture lovers.

THE WORLD OF FASHION—1837-1922. *By Ralph Nevill.* (E. P. Dutton & Co.)

This concerns English life and is nostalgic of the past. It is a casual book with memories of Devonshire House, Hyde Park, the "champagne lunches" at the Star and Garter (the world was young then!) and the old hansom cabs that used to crawl up and down the Strand. It is full of amusing anecdotes of celebrities and the plebeian rich in the world of London Town. A book for rainy evenings by the old wood fire.

A HISTORY OF ART. *By H. B. Cotterill.* (Frederick Stokes.)

This is the second volume and deals with European art. A heavy book, magnificently illustrated.

(Continued on page 82)



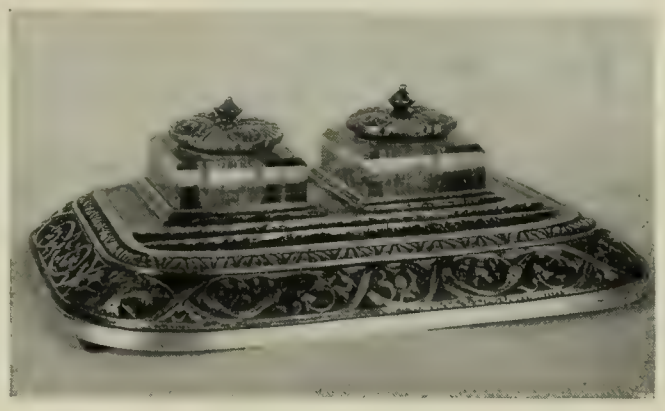
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Modern Architecture at Pebble Beach

(Continued from page 34)

clothes and unifies them all. But out of the range of experiment a definite conclusion stands clear. Those early Spanish settlers that first built the country chose instinctively the most appropriate style. The landscape is most comfortable with a Spanish plastered house or with its local derivative, the mud walled, tile roofed adobe. There is more elegance to the Spanish style. Slender columned arcades, scrolled iron grilles and formally walled balconies give it the finish of sophistication. But the provincial adobe style has its own personal dignity, the dignity of substantial directness and the integrity that needs no pretentious elaboration. If the one has the aristocratic charm of the palace manner that its simpler descendant lacks, that simpler descendant has to compensate the quiet appeal of gracious and easy living, a sense of the expansive hospitality and relaxation of pioneer days in a rich and friendly land.

The two styles, so similar yet so different, are typically presented in two skilfully designed houses that are just being built at Pebble Beach. The Spanish type is exemplified in the home which Addison Mizner is building for Miss Ysabel Chase; while the old adobe is reincarnated in all its most characteristic features in the home for Francis McComas, the painter, that has been planned by Clarence A. Tantau. Mr. Mizner's house, like all of his charming Spanish homes, has the difficult combination of exquisite grace with substantial weight. Built on a hillside, its foundation is a high massive wall, broadly buttressed, of the local stone cut in large, irregular units. Above this wall the villa itself is light and elegant with simple but quite delicate wrought iron grilles, one of which projects daringly directly over the massive stones making a sharp contrast in structural and decorative qualities. The house swings naturally into the curve of the hill with a long horizontal line, broken at the right, however, by a higher roof line emphasized by a round tower at the corner of the patio. And this more vertical wing serves to mediate between the house and the tall slender pines about it.

Mr. McComas' adobe is as masculine as Miss Chase's is feminine. The house rests close to the ground with strong straight walls and the weight is enhanced by the rich black shadows that re-enforce the horizontal lines. The balcony rail is straight barred, the window grilles free from lacy elaboration, the chimneys broad and compact. The structural soundness of the house is made emphatic by the broad spaces of flat blank walls. The house sits solid and independent, not courting attention but offering a welcome.

The comparison between the two houses is especially interesting because it makes clear the differences, not only between the two styles of architecture but also between two manners of designing. The Spanish house has been thought in terms of line, the California in terms of mass. Outline, silhouette and surface decoration create the beauty and interest of the one. Even the massive buttressed wall functions in the façade less as a weighty solid body than as a different kind of netted surface, thanks to the variety of the stone cutting and the pattern that it makes, while the walls above exist, artistically, primarily to be pierced with interesting patterns of windows, arcades and grilles. But the McComas house is composed of blocks and the interest depends on the relation of these solid, three dimensional units to each other and to the whole. It is their form, their bulk, their weight and the exaggeration of these effects by the shadows that has dictated the exterior plan. Yet the structural solidity of the house is neither repellent nor dully inert. It has a wistful appeal that is typical of the really old adobes, an intimate charm that is inherent in the quality of the material, due to its evident malleability to human purposes.

Each manner of design, the linear and the massive, has its place in the Pebble Beach setting, for part of the landscape there is drawn in outline, slender feathery pines, twisted cypresses and clean edged hill slopes, but part is sculptured solidly, piles of giant boulders, the dark bulk of undifferentiated forests and bossy knolls that Cézanne would have liked to wrestle with. Only, the gardens must be made consistent in each case, the one given to the delicate outlines of clipped conifers and an embroidery of sensitive flowers, the other to substantial shrubs and heavy blooms.

In color both will be simple and quiet. One might expect from his brilliant and luminous water colors that Mr. McComas would experiment with vivid tiles and splotches of polychrome, but the setting neither demands nor permits a play of too much color, for the color is already there. The sharp blue of the sky and the rich blue of the water, the pure white of the sand and the gamut of greens of pines and oaks with the blaze of unceasing flowers make any competition from ordinary man-made faience unwise.

With the growing predominance of the old Spanish tradition in the architecture of California there is coming a revival of some of the feeling of the old Spanish culture, gay, pleasure loving and generous.

This Year's Plays

(Continued from page 18)

Among the Theatre Guild's announcements I spot a treat — Shaw's "Caesar and Cleopatra." I hope the Guild will not disappoint us—they have been promising us this delicious satire for some seasons. It is St. Bernard at top-notch.

If you saw "The Show-Off" and "The Torch-Bearers," you will perk up at anything by George Kelly. His next social satire will be "Reflected Glory." He has struck a vein in American life which can be worked without limit. He is one of our few native writers who dissociates satire from vulgarity.

We may see a D'Annunzio play this season, probably "Pisanella," in which Ida Rubenstein has scored heavily in Paris in her revivals of the works of the great Italian. Ida Rubenstein is the *dernier cri* of Paris. Will Mr. Gest bag her — along with D'Annunzio? — who, I think, would be out of his element in America. Stay home, Gabriele. Remember the fate of Maeterlinck! Distance lends enchantment to the poet.

The long-heralded "The Fountain," by Eugene O'Neill, will be on view soon. O'Neill is our first master dramatist—the boldest man writing serious drama in the English-speaking world.

After my adventure with production managers — after having at least four thousand and one titles of every conceivable kind of a play shot at my head, many of which are nothing more than titular—I can report to an expectant world that I perceive no special burgeonings in the flowery field of the drama.

The one healthy and satisfying sign is that romance is lowering its flag and romantic satire has hoisted its pennon another notch. We are going to laugh more than ever this winter—or at least they are going to try to make us laugh. Intellectual chuckles—we can't have too many of them.

The season opened with no very great uproar. "Dancing Mothers" was evidently written to go into the "movies." "The Easy Mark" is the story of a sap that conveys little. Both amusing at times, but unoriginal. "Sweeney Todd" is far below "Fashion." Somehow I could not stir up a laugh over it.

"The Werewolf," from the German, done over by Gladys Unger, is by no means a great play in the sense that "Fata Morgana" is. I like it because of its satire on "mediums," its frank treatment of a universal and alluring commonplace and because of the triumph of Laura Hope Crews over some personal handicaps in her portrayal of the Duchess of Capablanca, a sentimental vamp of uncertain years.

We shall never have great social satire until we have learned to treat sex matters lightly and laughingly, as they do on the Continent. We kill for amour, but cannot laugh about it — except when some "foreign" ("foreign" never means "English" to us) playwright does it for us. Then we pack the theatre and our hypocrisy giggles (Americans never laugh) itself away. We send to the Continent farm machinery, pencil sharpeners and open plumbing. They send us back spine-tickling comedies and sex-shockers. For my part, I think we get the better of the bargain.

But the best play of the new season I have seen (it is very early at this writing) is a hang-over from the old season, "White Cargo."

Early in the coming season the Coburns will give us "The Farmer's Wife," by Eden Phillpotts, under the management of Lee Shubert. It will be remembered that the Coburns produced that fantastic play of immortal memory, "The Yellow Jacket" (why is it not revived?). For that alone they should be decorated. Then there was "The Better 'Ole," a comedy that sticks in my memory with the piling up of first nights around me. "The Farmer's Wife" has made a hit in London, and the Coburns themselves will act in it here. It is a play of rural life in Devon, a district that Phillpotts has made as completely his own as Hardy did Wessex. English critics agree that Phillpotts' play is one of the few authentic reproductions on the stage of English middle-class life in the "provinces."

Contemporary Reminiscences

(Continued from page 70)

son, Mencken, Hecht and Lewisohn. There is a strain of mysticism in many of the newer writers and it seems that they are imposing severe tasks upon themselves in the matter of writing. They demand a rigid discipline in classical studies and all of them are trying to do work of classical firmness and solidity, strange and bizarre as some of their efforts appear. They talk of Aristotle and Matthew Arnold with a degree of earnestness which would have amazed and horrified the generation (or generations) of writers who revolted against the Victorian tradition. But they also talk of Guillaume Apollinaire, Jean Cocteau, Aragon and La Rochelle with an equal seriousness; and therefore the mossbacks cannot take consolation in the reflection that the young people are beginning to listen to those who would have us return to the artistic ideals of middle-class England of the last century.

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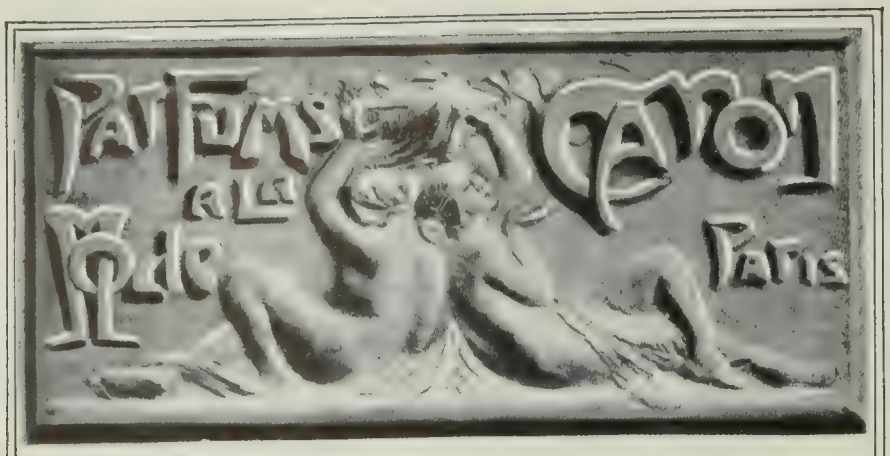
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Original and Graceful Treatment of Windows

(Continued from page 43)

site the mantel, unfortunately very little of which shows in the photograph. It serves to hold a large collection of Jacquean Petit porcelain figures of most proud Chinese Mandarins and their ladies, which stand on shelves against a background of dull old gold. The Aubuson carpet which covers the floor has a pousse color ground with a small all-over design of oak leaves in soft green with a classical design in the border of a deeper green on a rusty black ground.

Using as many different colors as were used in this room was not done without considerable thought, but in the combination of the pousse color of the rug, the petunia color of the curtains, the blue of the Venetian cabinet and the faded green of the walls there is a refreshing harmony delightful at all seasons of the year.

In the dining-room of Mrs. Buel's own house the walls are of a deep blue, the color of rooms one very commonly finds in simple houses in the Old South.

Three long French windows opening onto a trellised veranda which overlooks a delightful garden are hung in Hunter's green heavy sateen.

The room is done around a number of old Guache pictures, scenes of the Italian Riviera, which are the only pictures hung in the room. The circles between the windows are old bas-reliefs of classical figures done in terra cotta and gold. Over the black marble mantel hangs an old gilt Louise Seize barometer. A pair of walnut consoles are on either side of the mantel—the lamps on each one being of deep ivory color alabaster with shades of terra cotta color marbleized paper.

Most of the furniture is walnut with the exception of the little Empire sofa in front of the windows which is black and gold.

The idea for the room was evolved as a background for a collection of old blue glass, most lovely in color, much of the glass being on the side-board. The clear blue of the walls and the very deep blue of the glass, these colors being repeated in the sky and the water of the Guache pictures, combined with a great many flowers which are usually in the room, give a freshness which is always inviting.

In a bedroom for the debutante curtains are made of a toile, the design of which is a copy of an old French one—the color shading from a very pale pink to deep rose on a cream color ground. The design is Directoire having "Cupid and Psyche" as its motive. The arrangement of the draped valances, which are of French blue taffeta, was suggested by the drapery in the pattern of the toile —the ruffles and tie-backs being of the same blue taffeta. The casement windows being very deeply recessed, the curtains hung in this manner suggest to one windows in an old French room.

The painted furniture was done from an old Directoire arm chair with arrows in the design of the back. This same motif was used in the head and foot board of the bed. The color of these pieces of furniture and a very charming desk and dressing table is blue and ivory, with several small pieces in walnut to vary it.

On walls painted cream color are hung old French Allegorical prints framed on Empire mats.

Lamps were made from old Tole urns, painted a dark old blue with shades of narrow striped silk combining the dark blue of the urns with a lighter blue and rose.

The charm of this room is its air of lightness and grace—a very suitable background for the charming young girl who occupies it.

A beautiful old chintz is used at the windows of Mrs. Herbert Sonn's dressing room. On a café au lait background there are bouquets of copper and pink roses and lilies, in faded colors, on a broad stripe of old blue. The curtains are bound in taffeta the color of the faded green of the leaves in the chintz. In the shape of these valances, the pattern of the chintz has been given careful consideration—a thing which so often is neglected in the designing of chintz valances. A bouquet of flowers comes in each scallop, giving one the feeling of its being like the old painted silks so much used during the Eighteenth Century.

From the blue stripe in the chintz, the color for the walls was taken, and taffeta several shades deeper was used on the draped dressing table placed between the windows. The plain carpet of soft, velvety texture is powder blue in color. A pair of Waterford glass candlesticks hung with prisms are made into lights either side of the mirror having shades on them of soft old yellow lace bound in rusty brown velvet ribbon. The bench in front of the dressing table is of walnut with a cushion covered in old needlework, the ground of which is snuff brown in color—the design of the needlework being a basket of flowers. The mirror framed in walnut and old gold has a charming pastoral scene with small figures in Eighteenth Century costume.

The color in the picture is particularly happy with the color of the chintz, having tones of soft green with deep blue shadows in the trees and hillsides against an amber color sky.

(Continued on page 76)

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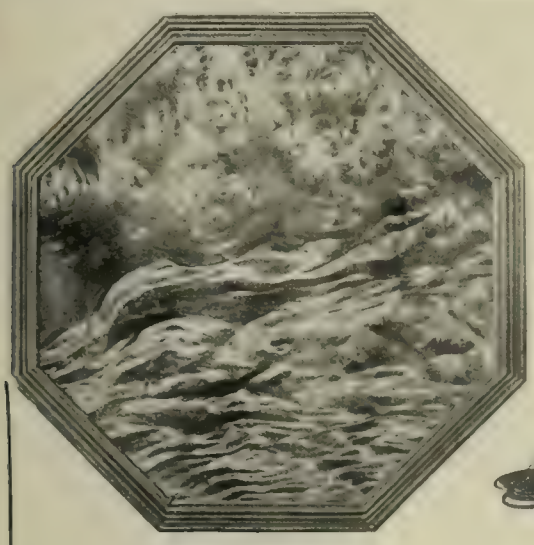
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Original and Graceful Treatment of Windows

(Continued from page 74)



In Mrs. Buel's own dining room there are three long French windows which open on to a trellised veranda overlooking a garden. The draperies are of hunter's green heavy sateen, in interesting contrast to the deep blue of the walls

On the small but comfortable chair in the window is a striped silk in two tones of amber with a cushion of brown velvet. The lamp on the small walnut table is of snuff color alabaster with a shade of blue benghadine. Against the wall opposite the dressing table is a very lovely old French walnut armoire. On entering the room, one is greeted by the fragrant scent of mignonette and roses, which always lingers about it, and makes one feel that it might once have been the room of a lovely young countess of old France.

In a summer drawing room where the walls are painted soft green, the curtains are made of a chintz with a deep plum color ground, the pattern being in variegated shades of green, blues and yellow pinks. The valances and curtains are bound with soft yellow taffeta, and the slip covers are of the same.

A dark grey-blue plain velvet carpet covers the floor which with green-blue silk net draw curtains at the windows makes a delightfully cool and refreshing room on the warmest of summer days. Shades of dull blue net over pale yellow on the lamps and crystal side lights in the room give something of the effect of moonlight when lighted at night.

Modeling Famous Race Horses

(Continued from page 67)

I have seen Becky Broom Hill, the world's champion field pointer, point her quarry for two hours without moving because she knew that her master wanted the birds. *That*, I consider is beyond mere animal intelligence and that is what I hope I have succeeded in getting into Becky's portrait.

"I rode on horseback behind her for many days over the plantation in Alabama and at night she stayed in the hunting lodge with us. She is an amazing creature and when her owner, Captain Louis Lee Haggin, asked me to go down to his shooting box from Lexington, Kentucky, I was very happy to avail myself of the opportunity to model such an unusual subject."

"Animals of all kinds will always be my models—but people—never," Miss Wheeler concluded.

"People pose unconsciously. They invariably want the artist to bring out all their good points—make them as beautiful as possible without regard to truth, which often entirely destroys the character of the portrait. The animal sculptor also has the advantage of being able to model the subject, naked—'in his habiliment as he lives,' without outward trappings of clothing and ornament which frequently, due to the mistaken insistence of the model or admiring friends, entirely distorts the original conception of the artist and renders the portrait valueless as a work of art. But the supreme advantage of sculpture," she concluded enthusiastically, "is the joy of doing one's creative work—expressing one's soul through a medium which presents to the world not merely one picture of a subject, but hundreds, according to the point of view. A painting or bas-relief may be wonderful, but a portrait statue is the perfect whole."



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Great Modern Hotels of America

(Continued from page 58)

room and doctor's suite. It is small wonder that European architects and hotel syndicates send delegations of "observers" to this country to study the modern American hotel: it would be impossible to find anywhere a specific type of building brought to a higher degree of architectural or practical development.

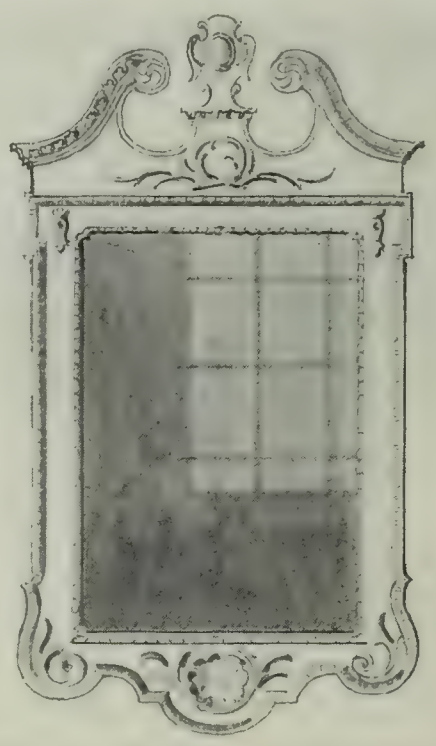
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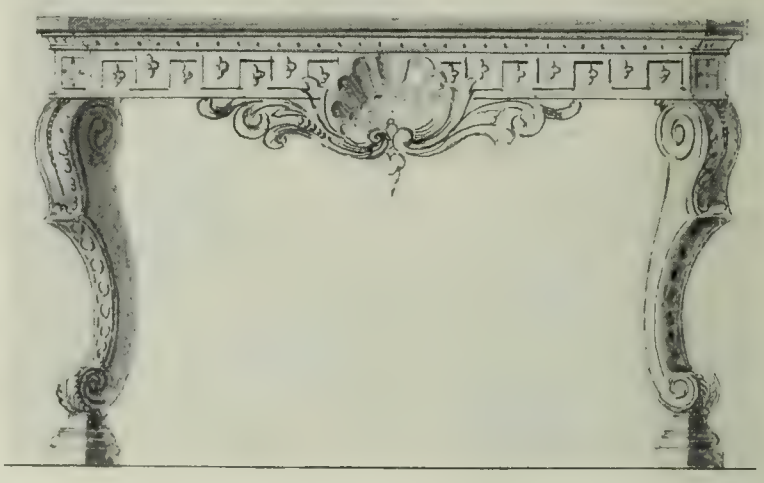
Following in the direction set by the Waldorf, it was natural that later hotels went even further in the direction of magnificence in terms of marble, gold and plate mirrors — such great Metropolitan caravanserie as the Astor, the Manhattan, the Belmont, the Knickerbocker, the St. Regis and the Plaza. Then came the swing toward two other types, the Georgian and the Italian Renaissance, both much modified to meet the special requirements involved, and both, in many cases, combined, as in the Vanderbilt and the Biltmore.

It has been an interesting evolution, and the two most recent chapters are found in the adaptation of the architecture of Renaissance Spain in the Commodore and in the Los Angeles Biltmore, and in the latest addition to our great American hotels, the Roosevelt, with its restrained Italian Renaissance exterior and its interior studiously detailed from Colonial and early American precedents.

Sociological writers of the future, estimating the times in which we are living today, may be able to make a more accurate appraisal of the influence of our great hotels than it is possible today for us to make, who are too close to them.

We are a little too likely to take them for granted, and to pause too seldom to reflect upon their amazing practical services and comforts, or to appreciate the beauty of their architecture and interior decoration and its widespread influence in stimulating and raising the standards of good taste.





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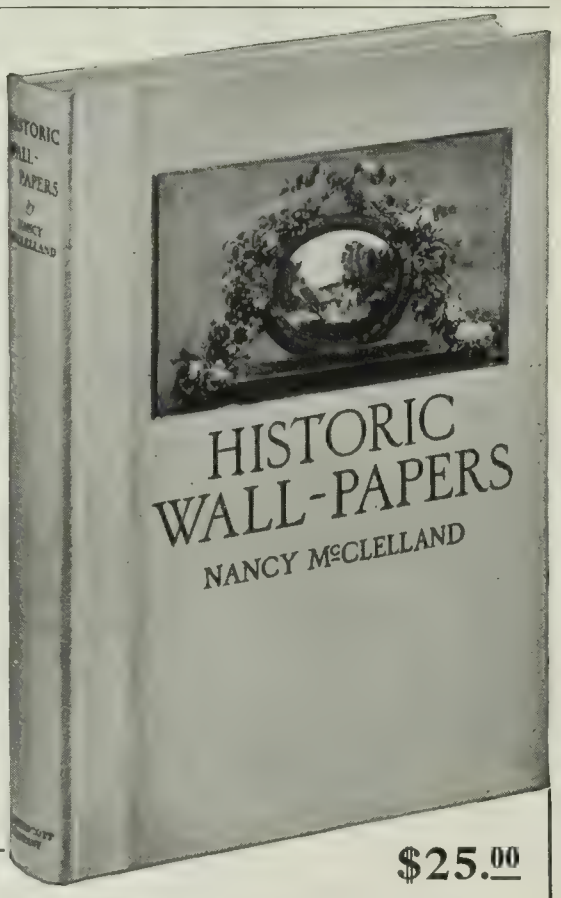
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Music and Dancing in Paris

(Continued from page 35)

piece in fourteen scenes so crushed the audience by boredom that they had no energy left to protest against it. It seems however that the organizers had counted on scenes, imagining the Parisians to be still pro- and Anti-Dada. But nothing is so dead at this moment as the Dada movement. More mummified than King Tut himself.

Among the many interesting things given during the first weeks of the Cigale season were: *"Salade," "The Beautiful Blue Danube," "Gigue" "Premiere Amour," "Mercure," and "Romeo and Juliet."* In all the ballets the choreography was by Leonid Massine, who with the graceful Lydia Lopokova, the bounding Idzikowski and the beautiful Eleonore Marra led a small but excellently disciplined corps de ballet.

The honors of the season are divided between the ballet *"Mercure"* and the play *"Romeo and Juliet."* The latter was adapted from the tragedy of Shakespeare (Alas, poor Shakespeare!) by Jean Cocteau, a French Max Beerbohmish fellow — the playboy of modern French letters.

M. Cocteau is a poet. He also writes brilliant epigrammatic essays, novels, creates amusing ballets, and draws after the early manner of Picasso. But, as he boasted in the journals, like so many of his confreres he doesn't understand a word of English.

His modus operandi, it seems, was to take a literal translation of of Shakespeare's work and ruthlessly cut out all the poetic parts. (Mercutio's Queen Mab speech in the Cocteau version is whittled down to four lines and the soliloquy of Juliet before she takes the potion is completely blocked out!) When he had skeletonized the play he then rewrote what was left of Shakespeare following his own peculiar style adding here and there a brisk slang phrase. Then with a stylized *mise en scene* which was a bad imitation of the interesting work of Tairoff's Kamerny Theatre of Moscow and to the accompaniment of a small orchestra imitating the music of bagpipes the play faced the gentry of the Cigale.

I saw Romeo half-walking half-dancing on the stage to the tune from the bagpipe orchestra of:

"Oh, where, tell me where, does your highland laddie dwell?"

Juliet herself simpered on to the well-known air of "Annie Laurie"! And the Nurse in the person of Yvonne George, late of the Greenwich Village Follies, waddled rhythmically about among the movable scenes of Jean Victor Hugo to the old tune of:

"Oh Mistress mine where are you roaming?"

By the time they came to the scene of Juliet receiving the potion from Friar Laurence to the accompaniment of

"We'll tak' a cup o' kindness yet
For the days o' auld lang syne"

from the bagpipes I cannot tell whether I was nearer to tears or laughter.

The costumes and Chauve-Sourisish movable scenery were the work of Jean Victor Hugo—grandson of the French poet. Done almost entirely in black and white they had the effect, as the witty George Pioch said, of an *"Enterrement premiere classe de Romeo et Juliet."*

The season at the Cigale included with *"Mercure"* a ballet by Leonid Massine with hilarious costumes and decors by Picasso and music by Erik Satie.

Outside of the row over the Chabrier operette the only manifestations at the Champs Elysées were each night when the Picasso curtain was lowered after the first ballet. And the first night of *"Mercure"* at the Cigale there was such a row over Picasso's work; so much howling and whistling; menaces proffered to the organizers; young men rushing the stage; that the police had to be called in. Several young writers thought fit to take side with Picasso against Satie. They even went as far as to write a joint letter to the journals! The artist Francis Picabia hearing of this sent a letter to the press; a very fine letter in defence of the musician. It merits being quoted at least in part. Said Picabia:

"I have received from Paris a letter in which they tell me that the other evening Erik Satie triumphed before all the musicians of *'Mercure'* at the Cigale. They tell me also — and this is stupefying — that two pseudo-Dadaists, Louis Arragon and Andre Breton, got up a demonstration against the composer of *'Parade.'* Why? Louis Arragon and Andre Breton have often told me that they understand nothing about music. What does this blackmail mean then? What means this sudden distraught admiration for Picasso? For the cries of 'Down with Satie!' were doubled with those of 'Long live Picasso!'"

As for Satie, if they accuse him of being old simply because he is sixty years of age, they betray, for poets, the mentality of wine and cheese merchants who judge art exclusively by the number of years.

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Under Cover

(Continued from page 71)

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FURNISHING THE LITTLE HOUSE. *By Ethel Davis Seal.* (The Century Co.)

You can furnish your house with this book in one hand and some real money in the other. With Miss Seal taste is everything. She makes a plea for sincerity in furniture, also for imagination and simplicity. I'm overjoyed by this, as it "gets my goat" to look at a set of Balzac in a glass case which opens on bottles of Scotch. It offends me sorely—this is insincerity. Miss Seal believes a bookcase should be a bookcase. I'll say so, too.

THE MAHATMA LETTERS. (Frederick Stokes Company.)

Theosophy is the architectural scheme of the unseen world. That there is an unseen world is as self-evident to me as the illusory and unsubstantial nature of the world we do see. The dogmas of Theosophy may be true or false—it is immaterial. The fascinating thing about it is that, if false, it is the most logical scheme of fantastical cosmology ever constructed. If true, it is an adventure to come. So, with a dash of humor, I win either way. Either as nonsense or truth, it is a sublime product of the human imagination.

All these letters in this book of nearly five hundred pages have been written to A. P. Sinnett by the Mahatmas M. and K. H., transcribed, compiled and with an introduction by A. T. Barker. These Mahatmas are said to have belonged to an occult brotherhood living in the mountain fastness of Thibet. They were in communication with Madame Blavatsky in her lifetime. Later, these teachers began a correspondence with Mr. Sinnett, and these letters are a peephole into the secrets for those who are "higher up"; the student or the mere layman could never hope to come in contact with such "truths" in any other book. They reveal so much that the book is, I believe, on the "Index" of certain Theosophical centers in New York and elsewhere. One thing is certain that if they are found in a Theosophical library they will be handed out only to the "old souls." No non-understanding green blade of the last cycle with but a few incarnations to his credit will ever wet his finger to these. They are a permanent contribution to the literature of trans-earthly phenomena.

AMBROSE MCEVOY. CHARLES SHANNON. *Edited by Albert Rutherston.* (Charles Scribner's Sons.)

Two books in the Contemporary Artists Series. They are lavishly illustrated by the work of these two talented painters. Mr. Shannon's "The Infant Bacchus" intrigued me particularly. But I never knew that divine person ever passed through the milk-bottle stage—*quoi?*

MASTER JOHANN DIETZ. *Translated from the German by Bernard Miall.* (E. P. Dutton & Co.)

These are the fascinating memoirs of a surgeon in the army of the Great Elector and barber to the royal court. Here are travel pictures and pictures of court life in the second half of the seventeenth century down to the accession of Frederick the Great, with descriptions of German middle-class life, enhanced with more than sixty authentic pictures of the times. More entertaining than many so-called "romances" of today, which proves once more that truth is stranger than "best sellers."

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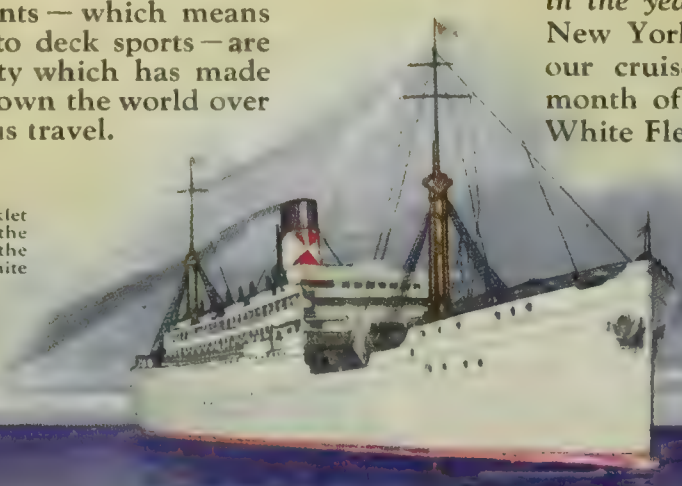
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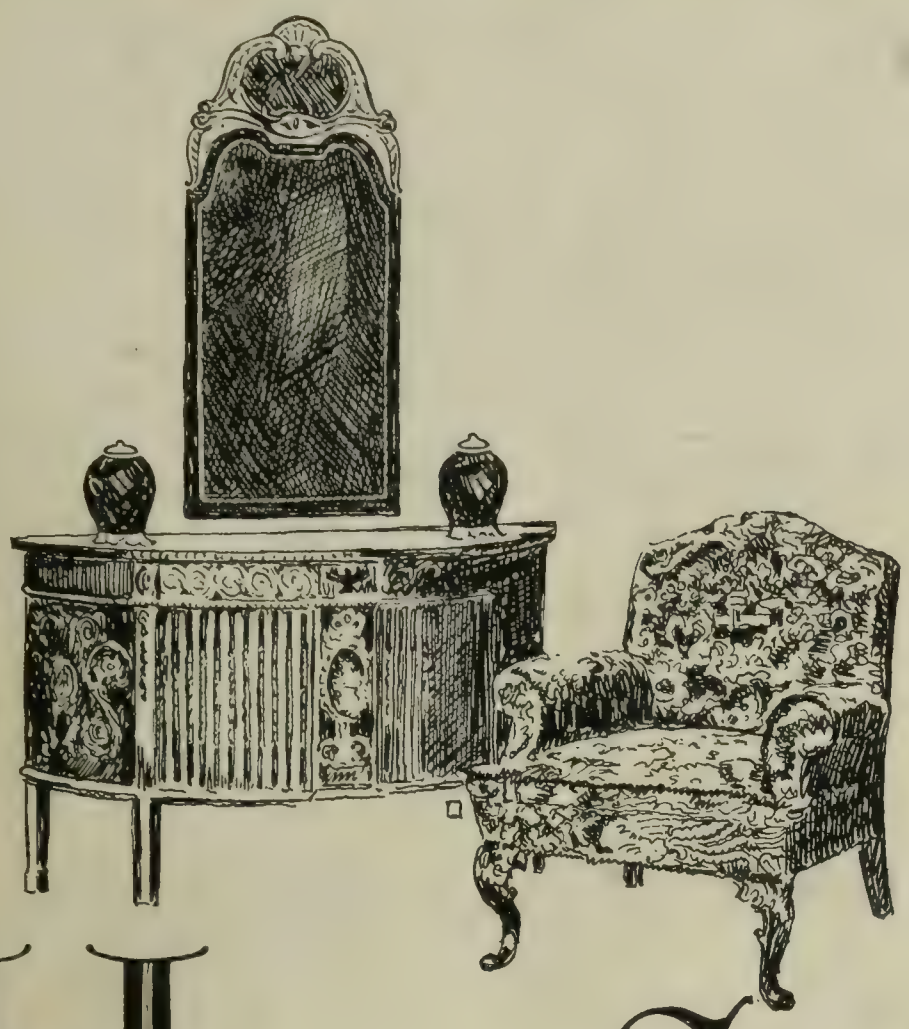
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Prior to my departure for Italy, where I intend to open an additional studio, the location of which will be announced in a future issue of this magazine, I wish to express my thanks to everyone who aided me in the remarkable success of my new organization during the past eighteen months.

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During my absence, my affairs will be, as usual, in the hands of my brother, Mr. Max Bach. At this time, I also wish to take the opportunity to call to the attention of art lovers the fact that all products designed and executed in my studios bear my facsimile signature, and no other articles are genuine.

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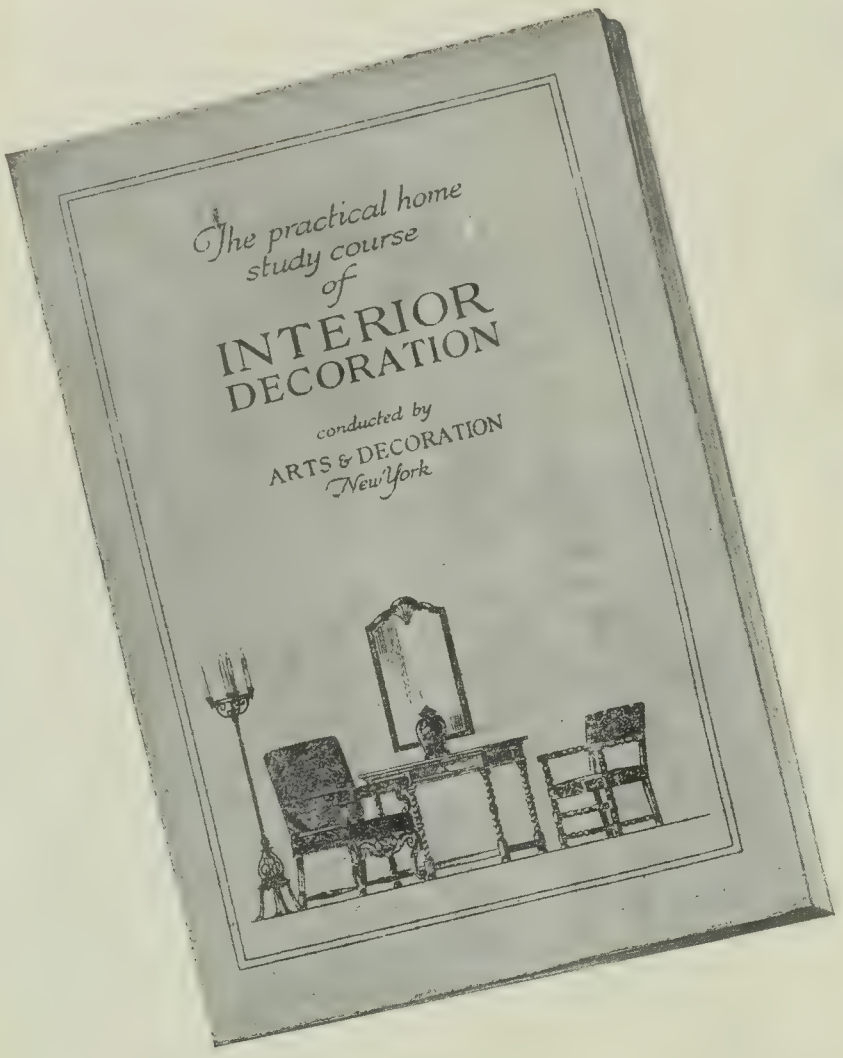


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A&D Nov., '24

The Social Background of New York

A New Era of Exclusive Dwelling in Metropolitan Locations

By MATLACK PRICE

Dry Point Etchings by William Walcott and A. Schutz



Courtesy of Kennedy & Co. *William Walcott*

Looking north on Park Avenue—a vista of the new Renaissance of Apartment House architecture

IN the days of the Italian Renaissance the great families of the period built for themselves palatial houses in Rome and Venice and Florence, houses which exceeded in luxury and magnificence anything that had ever been known in private dwellings.

Primitive enough these palaces seem to us today, although our architects find in them an endless source of inspiration for many of the new palaces that are called apartments. In design, in the architectural details of doorways, balconies and cornices, in the dignified treatment of wall spaces the Renaissance builders created models for all time, and left it to us to bring the practical conveniences of living to a point undreamed of even a century ago.

Our own version of the Renaissance Italian *palazzo* took the form of large and elaborate "town houses," by no means always Italian in their architectural manner, and these for many years constituted New York's social background. The Astors, the Goulds, the Vanderbilts, the Whitneys, all the prominent New York families established themselves in town houses on or near Fifth Avenue, and there were given the brilliant entertainments which constituted New York's social calendar.

Not more than a generation ago private houses extended in an unbroken row up Fifth Avenue from 34th Street to 59th Street, and the period of change in this did not begin until the building of the Waldorf in 1893, the first of New York's great hotels, and the migration of the large department stores, northward from 14th, 18th and 23rd Streets did not begin till 1902.

Since that time the development of Fifth Avenue from 34th Street to 59th Street has been steadily in the direction of retail trade, with the strictly residential portion commencing at the Plaza and extending up the whole length of Central Park.

Fifth Avenue, the old stronghold of New York society, is in the process of further changes above 59th Street, but not changes involving the further northward move of commercial premises. These are definitely stopped at the Plaza, and the change is taking the form of a marked evolution in manner of living. The great private house, elaborate in its architecture and in its maintenance, has been found too burdensome by a generation which prefers freedom to formal ceremony. People wish to be comfortably housed, in a distinguished environment, but they have ceased to feel that a cumbersome city establishment, closed most of the year, is in any sense a necessary index of their social status. Between the season at a country place and the winter month migrations to Europe or Florida the town house serves no purpose comparable with the cost and responsibility of its upkeep.

The logical result of this condition, which was beginning to gain considerable headway even before the war, was the development of residential apartments far beyond the cramped and unattractive quarters offered by the old kind of urban apartments and "flats." As early as 1910 there were cooperative duplex apartments on Park Avenue and there were stately apartments on Riverside Drive. A building restriction limiting height on upper Fifth Avenue prevented apartment building there until recently, when this restriction was revised to allow buildings of 150 feet in height instead of 75 feet.

The significance of this new height allowance is only now becoming apparent, and it is safe to predict, a few years hence, an unbroken row of great apartments, collective private residences, they might be called, tall dignified buildings, graced by every architectural refinement and with apartments for lease or permanent ownership, according to the plan on which the various properties may be developed.

Already private houses along upper Fifth Avenue are being sold to clear sites for large apartment buildings, and "Fifth Avenue," the old address of social distinction, will remain socially distinguished, with the difference that it will apply to a privately owned apartment unit in a great residential apartment building, instead of to a large private house, mostly tenanted by a caretaker, and designed out of all proportion to the

present-day tastes and needs of its owners. Compared with a large and elaborate town house, the famous "white elephant" of legendary fame was a light responsibility.

Conversations with architects will reveal the fact that the type of town house which was built as an indication of social prestige is almost extinct. With a few notable exceptions, such as Mr. Frick's place, which is partly a private museum, the large town house simply isn't being built nowadays.

It is a logical evolution, after all. Those magnificent old houses served their purpose in their time, when living conditions and social requirements were different. They were the social background of those years about which Edith Wharton writes so vividly and entertainingly, just as the great residential apartment houses of today are the social background of our own times.

In vain for survivors of the old régime to deplore the changed conditions of today. Nothing stands still, in social evolution more than in any other phase of life. We could not return to the life and the social fabric of the 1880's and the 1890's, even if we would.

Perhaps the elaborate city house of these two decades was worth the expense and difficulty of its upkeep, when both expense and difficulty were far less than they are today. Now it is evident on every hand that this type of city residence is not worth having, under conditions which have so radically transformed the whole scheme of our lives.

While Riverside Drive was building up in apartments of the earlier rental type, and while upper Fifth Avenue lay undeveloped under the limitations of its building height restriction, an amazing development began on Park Avenue, northward from Grand Central — a new Renaissance in apartment architecture, and a new era in apartment financing.

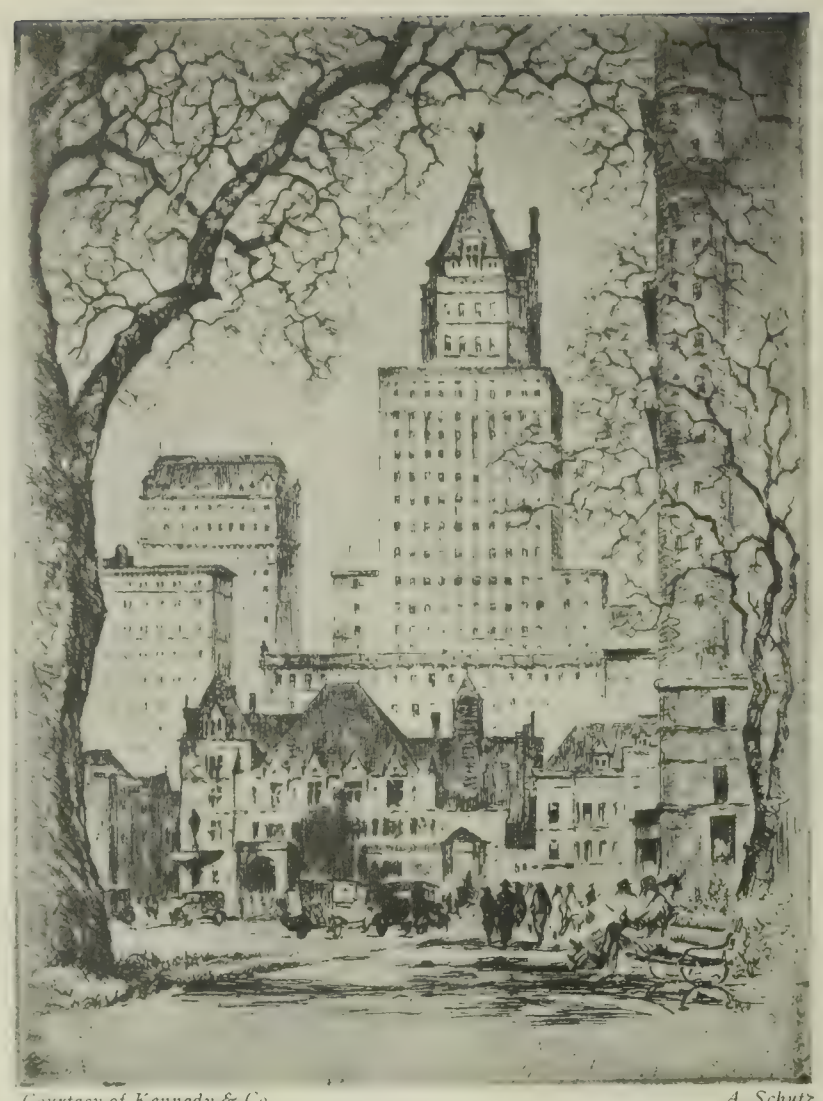
From the original idea of merely leasing apartments, financial minds devised the co-operative ownership idea.

It is inevitable that for some years there may be a certain confusing of terms, and some doubt in the public mind as to exactly what is meant by "co-operative ownership" and "100% ownership," and for some time to come apartment buildings will be put up for operation under differing financial arrangements with the tenants.

In the rental class there are apartments offered on lease, as has always been done, the only recent development being the addition, in some cases of hotel service. We have, thus, the plain apartment on rental the apartment with hotel service and the hotel in which long-lease apartments are available.

The next development, and one which is still effectively in operation, was the part-ownership of apartment buildings — variations on the plan of renting 60 per cent of the total number of apartments at current rental rates, the revenue thus derived being budgeted to carry and eventually retire the mortgage and defray the carrying costs of the entire house.

The term "100% co-operative" designates the apartment building in which all the apartments are sold to tenants, who then assume the carrying costs and the eventual payment of the mortgage or building loan.



Courtesy of Kennedy & Co. *A. Schutz*

The southernmost barrier to the uptown progress of commerce on Fifth Avenue. In the foreground is the old Vanderbilt house, which is seen here with the towering mass of the Heckscher Building beyond. Above this point, Fifth Avenue is still New York's old social stronghold

A prominent New York real estate and apartment operator is quoted in an interview in the "Times" to the effect that investment in stock in co-operative apartment buildings of various types approximates $30,000,000.

The present investment in co-operative apartments in New York is given as $100,000,000, which is readily understandable when a single building now in construction at 1088 Park Avenue, is quoted as representing an investment of $5,000,000, and another, at Fifth Avenue and 95th Street, represents an investment of $2,700,000.

Most prominent among the operators who are identified with the great new apartment buildings which are revolutionizing living standards in New York are Douglas L. Elliman and the firm of Pease & Elliman. These, for many years, have been developing the co-operative and group ownership idea until it is exerting an influence on apartment house operations throughout the country. Great activity in this field has also been shown by Keitt P. Walker and the firm of Brown Wheelock: Harris Vought & Company, who are working along most progressive lines in the development of new apartment projects.

The most earnest advocate of group ownership is Mr. Walter Russell, whose interest in providing for himself and a group of fellow artists studio apartments, attractive both architecturally and financially, did much to give economic soundness to the whole co-operative plan. With the successful development of the well-known studio colony on West 67th Street and other successes behind him, Mr. Russell is now engaged in other large projects based on the group ownership idea, by which a building is 60 per cent. to 80 per cent. sold to tenant-owners, while the balance of the apartments are rented on lease to pay the interest on the mortgage.

A definite endorsement of the apartment ownership idea is seen in the fact that the most important financial and professional men in New York are buying these apartments as their own homes and it is a foregone conclusion from existing conditions today, that the permanent apartment dwelling is the city residence of the future.

Not only as a solution of modern living problems and conveniences but as a contemporary architectural expression these new apartment buildings are distinctly interesting.

Three architectural styles are generally adapted for the design of the modern apartment — the styles of the Italian Renaissance, 18th century France and Georgian England. Of these, the Italian manner seems to lead in popularity because of its inherent urbanity; and because of its perfect adaptability. Its scale is suitable for city architecture, its profile is that of the great square mass required for the apartment house, and where, as in several instances, the plan includes a large enclosed formal garden, the Italian manor lends itself admirably to the purpose. Italian city architecture, the architecture of the *palazzo* of the noble Italian families of the Renaissance, was an architecture of facades; it designed large wall areas which were dignified and supplied the necessary incident by means of stately doorways, balustrated balconies and the enrichment of cornices.

Interiors in the manner of the Italian Renaissance afford, too, as ready material for adaptation for modern apartment buildings as the Italian exterior.

The style of Eighteenth Century France requires somewhat more adaptation and translation than that of Renaissance Italy, being a good deal more sophisticated and a good deal more difficult to handle in scale, especially for the exterior. Like the Italian style it is essentially a matter of scale but affords less precedent for the type of building represented by the modern apartment. It possesses in character, the utmost urbanity and refinement, and for interiors, in the hands of a skilful architect, possibilities for a degree of elegance and "manner" excellently suitable for exclusive residential architecture.

The Georgian style of eighteenth century England, specifically that associated with the Brothers Adam, achieved much of its vogue through its adaptation as the architectural style of the Ritz Hotels. It will be found as the architectural manner of more apartment buildings than the style of eighteenth century France, but will not be found as extensively used as the Italian manner.

It is an architecture that combines grace and dignity, with enough sophistication to express the essential element of style. As in the other two styles, its adaptation demands a fine sense of scale and a facility in the design of detail. Its exterior effect, usually carried out in brick with limestone trim, is pleasantly dignified and in conformity with city architecture in general, while its interiors afford ample precedent for graciously charming effects.

Here, then, is an outline sketch of New York's new social background, an evolution which is expressing itself in terms sociological, economic and architectural. Enough has already taken place at the present writing to make the picture of the future complete.

Park Lane—A New Type

An Expression of Social Prestige in an Exclusive Apartment



The exterior of Park Lane is in conformity with the new Renaissance of apartment house architecture

TODAY the discriminating seeker for a dwelling in New York demands certain things in the way of character in apartments, and architects and operators have risen to the occasion with a full appreciation of the value and importance of going beyond the mere provision of comfortable living quarters.

Every year—every month, if one could know it—the old "town houses" of New York society are being given up in favor of the greater comfort and the absence of responsibility afforded by living in apartments. These people, however, the old "town house" society of New York cannot too completely change their mode of living, or dispense with the social prestige of residence. Their residential address in the city must necessarily be one of widely recognized distinction, and their dwelling place must be so arranged that they can entertain, with ease and dignity, on a large or small scale.

It was for this type of person that Park Lane was designed and built, and it is this type that has found Park Lane to be the ideal solution of the living problem in New York. The degree of hotel service provided here for the apartment dwellers is as complete and efficient as careful thought and experienced foresight could make it, and the architectural environment, created by Schultze & Weaver, architects, expresses the intention and spirit of the management to make Park Lane as distinguished in its appearance as it is in its character. It is a building of individuality, and one which has already acquired an enviable social prestige.

The apartment plans of Park Lane range from two rooms and bath to seven rooms and bath, with the possibility of adding to the seven, and each unit, large or small, has its own service pantry, with warming and refrigeration devices for the private service of meals from the main kitchen. Here is a feature that makes entertaining easy, and a further, and most unusual, provision is made for the tenant's guests in several furnished guest rooms on each floor. Every refinement of well-ordered hotel service is offered to the tenants of Park Lane, so that a maximum of comfort and convenience is attained with a minimum of responsibility—the new ideal in city life in New York.

For entertaining on a large scale, there is the Park Lane ball room, carefully proportioned so that it is not too large for a comparatively small party, or too small for a large one. It is done in the ever-appropriate Louis XVI period, and, with its foyer, and even a private entrance on the 48th Street side it has already shown that its social future is assured, from the nature of the entertainments already entered on its calendar. Park Lane, obviously, will be the center of much of New York's most brilliant entertaining.



The Park Lane dining room, with its set of rare tapestries has already become known as the most beautiful dining room in New York

The dining room, at once acclaimed "the most beautiful dining room in New York" will be known by discriminating people everywhere as *the* place for luncheon and dinner. If there be truth in the allegation of many Europeans that we in the United States do not understand eating as an art, the Park Lane dining room will go far to disprove it. Its proportions are extraordinarily restful, as well as spacious, and its color scheme is both interesting and satisfying. Along the Park Avenue front is a row of tall arched windows, between Renaissance columns, and on the textured grey plaster walls hangs a set of seven rare Flemish tapestries—the chief decorative element in the room. The ceiling is of the Italian Renaissance "coffered" type, in dull-gold and polychrome, and around all four sides of the main floor area runs a raised dining terrace, with an Italian balustrade of Travertine, of delicate architectural detail.



The Ball Room at Park Lane is to be the setting for many of the most brilliant entertainments on New York's social calendar this winter

The perfect dinner, however, requires more than a distinguished architectural setting, no matter how beautiful that setting may be. It requires the best possible cuisine and management, and in both points, Park Lane is particularly fortunate. The management of the dining room, as well as the entire management of the house, is in the able and experienced hands of Mr. Charles R. Wilson, well remembered from the old days of the 44th Street Sherry's.

The aim of Park Lane service, the basis of selecting the service personnel, was to provide the tenants and their guests with unobtrusive attention. Waiters, maids, valets—all are on hand, quiet and efficient, when they are wanted, and not in evidence when they are not wanted.

Certainly, the smooth, comfortable operation of the service at Park Lane is a counterpart of its architectural manner. And Park Lane is thoroughly representative of the architectural expression which is being given the new apartment buildings which now constitute the social background of New York. It exemplifies the new Renaissance, not only architecturally but socially. Many of the old social landmarks of New York have vanished and more are in the process of vanishing. Park Lane, planned in accord with the spirit of the times, is plainly destined to become known in the very near future as a new and permanent social landmark.

Mr. Charles R. Wilson
Manager at Park Lane
Park Avenue, from 48th to 49th Streets
New York City

"1158" on the New Fifth Avenue

Social Prestige in New York Now Demands the Latest Type of Apartment



The gracious and dignified entrance of 1158 Fifth Avenue

WITH the many changes that have taken place in New York from year to year, Fifth Avenue has retained its distinction, and will continue to be one of the most famous avenues in the world. And although its residential character below the Plaza at 59th Street has given place almost entirely to New York's most distinguished retail trade, the whole length of Fifth Avenue above the Plaza, with the charming rustic view across Central Park, is destined now for a brilliant future as one of New York's very smartest residential avenues.

For some years past the future of this part of upper Fifth Avenue has been a matter for considerable conjecture. It has been evident that many of the famous private houses facing Central Park have outlived the day when they were an essential part of the social scheme of an older New York. Such houses as the Gould, Carnegie, Frick and Duke places will remain for some time as landmarks of upper Fifth Avenue's prestige—but there are hundreds of others not so well known, important houses, once the setting for brilliant entertainments but now closed many months out of the year, or from one year's end to another, since the problems of their upkeep have grown heavier than their owners have cared to cope with.

What was to become of these out-lived houses? And what was to be the future of this ultra-desirable living location on the best part of New York's most famous avenue? With considerable vision, and with intelligent recognition of changed conditions, the City raised the old building height restriction from 75 feet to 150 feet—and from that moment a new future opened for upper Fifth Avenue. At once the great modern apartment became possible—many private dwellings, easily and efficiently managed under one roof, and 100 per cent owned by the tenants. Though large private houses in New York may remain a part of the picture for many years to come, they will yearly grow fewer in number, because the city dwelling of the future, even of the immediate present, is inevitably the co-operatively owned apartment house.

The reasons for this change are several, but not far to seek or difficult to understand. In the case of the old city house, usually far larger than is required by the needs of its owner, increasing real estate values, increasing taxes, increasing cost and difficulty of upkeep and service (whether closed or occupied) and diminishing significance as a factor in the social scheme are all combining to make it a thing of the past.

The modern co-operative apartment, on the other hand, offers the conspicuous advantage of a permanent residence which combines a maximum comfort and distinction in living accommodations with minimum of care, responsibility and expense in its maintenance. The answer is plain, and evidences of the new order of things are everywhere apparent.



1158 Fifth Avenue sets the standard for the new residential apartments on New York's most famous avenue

And regardless of its advantages as a solution of the problem of living in New York, the purchase of an apartment at 1158 Fifth Avenue is a safe, sound and logical investment—one that should appeal most strongly to investors who are interested only in conservative investments.

First among the new residential apartment houses built for co-operative ownership on the new Fifth Avenue, above 59th Street, is Number 1158, which offers to those who own apartments in it the important advantage of a Fifth Avenue address, and a living environment which represents the utmost in comfort and distinction.

The architectural style is an adaptation of that of 18th Century France, dignified and gracious, and a glance at the floor plans will at once disclose the really remarkable advance which our architects have made in apartment house planning in the past ten years. Study and practice in laying out apartment units to the best advantage have resulted in the elimination of waste space, as well as of dark rooms on unattractive light courts. The foyer type of plan evolved an arrangement of rooms in the modern apartment which resembles a house plan rather than an apartment plan. Large rooms, pleasant and attractive in themselves make entertaining practical and easy; every detail of kitchens, baths and accommodation for servants has been cleverly planned for convenience and efficiency.

Joint ownership as a solution of the problem of maintaining a permanent city residence is no longer in its experimental stages; it is the principle on which the greater part of the $100,000,000.00 investment in modern buildings in New York is based.

As an example, the "A" apartment on the third floor of 1158 Fifth Avenue, consisting of eight rooms and three baths, is priced at $24,000; the annual cost of maintenance, including amortization of the mortgage, is only $2,640 a year. A similar apartment in the immediate vicinity is being offered at a rental of $5,500, which brings the difference in favor of co-operative ownership to $2,860, or more than 11 per cent on an investment of $24,000. As this building is mortgaged for only 45 per cent of its value, its apartments represent excellent investments, constantly becoming more and more advantageous as the mortgage is reduced.

Keitt P. Walker & Co.

383 Madison Avenue *New York City*

A Renaissance Italian Garden in New York

277 Park Avenue Is a Unique Architectural Achievement in Modern Apartment Planning

ARCHITECTURAL imagination and ability together with the vision of the projectors of 277 Park Avenue, have added to the great modern apartments of New York, a building which is likely to attract the attention of architects the world over.

Its distinction, moreover, its difference from other apartment buildings is not a technical difference, based on stylistic details, but on the quality of imagination that planned virtually an acre of Italian garden, with formal walks, trees and fountains in the heart of New York's now most popular residential section. This garden court, one hundred and twenty by three hundred and twenty feet is almost half the total area occupied by the building, and provides, as well, a private motor driveway and arcade for easy and direct access to all the apartment suites.

The entire house occupies a full city block, bounded by Park Avenue, 47th Street and 48th Street and Lexington Avenue, with the main entrance on Park Avenue through two vaulted driveways, with arcades for pedestrians. The arcade is continued all around the great enclosed garden court, and provides access to the twelve apartment units into which the building is divided.



The impressive mass of 277 Park Avenue, occupying an entire city block, is relieved by the refinement of its Italian Renaissance detail





Enclosed within this great apartment house is a quiet, secluded Italian garden, an acre in extent

Each of the twelve units has its own passenger and service elevators, its own stairways and corridors, and except on the main floor and through the basement, there is no communication. The idea in this division of the building is to give each tenant the privacy of a much smaller house, as the elevators need only serve two or three apartments on each floor.

The apartments are planned to face the restful seclusion of the garden, where the prospect is pleasantly different from the usual city vista and the insistent traffic and clamor of the streets may be forgotten.

The suites, planned for two, five, six and seven rooms, are fully equipped for housekeeping, and all except the two-room apartments have complete kitchens. If additional servants' rooms are required, they may be rented separately. A great advantage resulting from the basic plan of the whole building is seen in the cross-ventilation and the double exposure of each apartment, giving free circulation of air and an abundance of sunshine.

Expressing the modern trend toward lightening the cares and responsibilities of living, ample hotel facilities are provided at 277 Park Avenue for those tenants who wish to make use of them.

For supper parties too large to entertain in the private suite, there is a private dining-room, operated in connection with the main restaurant. Additional personal service is available by utilizing, by the hour or day, any servants required from a competent staff maintained by the management. The problem of laundry, also, is included in the complete operation of the house, for the plans include a fully equipped modern laundry which will serve the tenants at a cost much lower than would be involved by sending the work out.

These few descriptive facts merely cover the main points in the design and service



facilities of 277 Park Avenue. Between the lines may be read a story of the really extraordinary living comfort and daily convenience developed by the great apartment houses of today. Service, housekeeping, all the features of living which yearly become so increasingly difficult are made easy for the lessees of these ultra-modern apartments.

In some of the apartments a compact miniature kitchen, complete in every detail, is concealed when not in use by panelled folding doors, shown in one of the illustrations on this page, as they appear when closed. Apartment buildings like 277 Park Avenue, built today, have the advantage of all the experience, invention and ingenuity that have gone into apartment house planning in the past.



Compact miniature kitchens are concealed behind panelled folding doors

And there may be read, too, a story of no less extraordinary architectural development, in which we see not only a great, impressive building, stylistically correct and satisfying as a whole and in detail, but also a coordination of modern conveniences in plan and equipment that represents the culmination of years of evolution. McKim, Mead & White, the architects of 277 Park Avenue, are one of the most famous firms in this country, and with all the brilliant achievements to their credit, they can well feel proud to have been the designers of this great garden apartment in the heart of New York's new and distinguished residential locality.

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15 East 49th Street *New York City*

An Exceptional Residential Hotel

Number 14 East 60th Street Successfully Expresses "The Art of Living"

THE new trend of living in New York — the new preference of those who are in a position to follow their choice in the matter of selecting a dwelling is strikingly stated by Mr. Charles Morton Bellak in these words: "To dwell within the very heart of this great city and yet be free from its stress and turmoil; to enjoy the quiet and refinement of the home without its attendant cares; to acquire the maximum of convenience and luxury with the minimum of cost—that is the art of living."

Number 14 East 60th Street, only a few doors from Fifth Avenue, is opposite the Metropolitan Club and within a block of the Plaza entrance to Central Park, where the equestrians from the Riding Club start on their canters through the Park's bridle-path. It is a location, too, within easy distance of the theatres and the whole of that most interesting part of the city that lies between the Grand Central region and the Plaza.

For a great many years there have been certain conventional mannerisms in the decoration of hotel lobbies and dining rooms, resulting in a type that lacks interest because it has been too often repeated. In accord with the trend of modern interior decoration, however, 14 East 60th Street has cleverly enlisted the skill of an imaginative architect, Mr. William Lawrence Bottomley, to create a really charming and interesting environment.

In the lobby, where a new and beautiful lighting system has been installed, Mr. Carlo Campaglia, winner of the Prix de Rome, has painted "grisaille" decorations of vases in niches, in the manner of the Palace at Compiegne, yet in a modern spirit in accordance with the whole hotel.



The decorative note of 14 East 60th Street is felt in the dignified architectural treatment and well-selected furnishings.

Apart from the main dining room there is a small dining room, painted in a soft French green, with an entirely new lighting effect which brings out the unusual beauty of the French hangings and decorations from Nancy McCelland, well known as an authority on French art and on antique wall papers. The vases and flowers in this room were made in France, and hand painted from old books.

An unusual and most effective architectural treatment divides the main dining room into three parts, by means of arcades. The southern section, hung with a set of 17th Century tapestries, against an antique wood background, is reserved for the guests of the house. The quiet color and richness of this part of the room is in interesting contrast with the middle section, which is carried out in a more brilliant key. A golden glow of light comes from the glass canopy above, illuminating the Venetian decorations and furniture, all of which were studied or reproduced from early 18th Century originals. Two great mural paintings, by Ernest Peixotto form the keynote of the decorative scheme. By day these paintings have the effect of fine old frescoes, but by night they are suffused by a light from hidden sources, and glow with a mysterious radiance. Against a background of arches and moonlit waters, Mr. Peixotto has painted moonlight carnival scenes, with romantic masquerades in strange and colorful costumes. Behind the arcade at one end of the room, one looks through groups of figures to a vista across the Grand Canal to the low silhouette of distant palaces, and illuminated lanterns against the sky.



A vista of one of the smartly appointed bedrooms seen from the living room in one of the suites

Even more colorful and gay and more modern in spirit is the north section of the dining room, done by Mrs. Joe Thomas, well known as a decorator and designer of stage settings. The background of the decorative scheme is Chinese vermillion, and its central motifs are painted mirrors—in all, a dining room treatment so different from anything attempted by hotels in the past that it should attract a great deal of attention, and be the scene of a great many brilliant dinner parties.



Queen Anne and Carolean furniture give the decorative note of this pleasant living room at 14 East 60th Street

One does not live, however, in the dining room, no matter how attractive it may be in its decoration or its cuisine. As might be expected from a management that would give such thought to creating an interesting environment for eating, the living accommodations at 14 East 60th Street represent the height of comfort and quiet luxury of appointment, to which is added hotel service complete in every detail.

The floor plans show pleasantly proportioned rooms, with bay windows, and all the rooms are square in shape instead of the deep, narrow type often found in hotel buildings. Double ceilings give quiet, and the ceiling heights throughout the building are such as to give an abundance of sunshine, air and ventilation.

In the suites, most of the furnishings have been imported from England and France, and deftly arranged in contrasting yet harmonious colors and tints, with due consideration, in the arrangement, to the period styles.

The illustrations on this page give some idea of the care and thought which have been expended on the decoration and furnishing of the suites to make them expressive of decorative standards far in advance of the usual residential hotel.

The aim of this modern apartment hotel embodies the most advanced ideas in "the Art of Living," with its freedom from the burden of maintaining a domestic establishment, which has perhaps never been more definitely and successfully achieved than at 14 East 60th Street.

Charles Morton Bellak

14 East 60th Street *New York City*

Walter Russell, Inc., Offers 40 West 55th Street

An 80 per cent Group-Owned Building in the Rockefeller Zone

STRANGE thing, the psychology of location. John D. Rockefeller undoubtedly gave a certain fixed character to West 54th and 55th Streets near Fifth Avenue, just as J. Pierpont Morgan did to Murray Hill and the Astors and Vanderbilts to upper Fifth Avenue.

There are many people who would not live anywhere else in New York than within the zone of the Rockefeller influence, which is the location of 40 West 55th St.

This is fortunate for the many who still desire to live in the heart of the city, where they can carry on their business with ease or get to the Wall Street zone with a seat guaranteed on the B. R. T. subway, and still be within walking distance of the best shopping, theatre, club and hotel districts of the city. Forty West 55th Street is designed and erected especially to meet the desires of just such people, and also for those who have country residences and wish a little *pied á terre* in New York.

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Mr. Russell believes that the soundest New York real estate investment is the one which has no mortgage and, as co-operative buildings are practically impossible of erection in New York without the assistance of a mortgage, he believes that enough rental income should be reserved to pay the interest on the mortgage and thus place the investor in the same position, as far as his annual assessment is concerned, as though the building were mortgage free.

Mr. Russell has organized many important buildings, all of which have been very successful and in every one of which a portion has been reserved for this purpose, with percentages of retained space ranging from 60 per cent, such as those in the West 67th Stree studio colony, to 30 per cent in 290 Park Avenue and now to 20 per cent in 40 West 55th Street.

In other words, Mr. Russell believes in considering any co-operative proposition, first, as an investment; second, as a home.

If a building measures up to the acid test given to other investments on due consideration, then it may afterward be considered in the light of its desirability as a home. If it measures up to both of these requirements it is unquestionably the investment for forward-looking people to make.

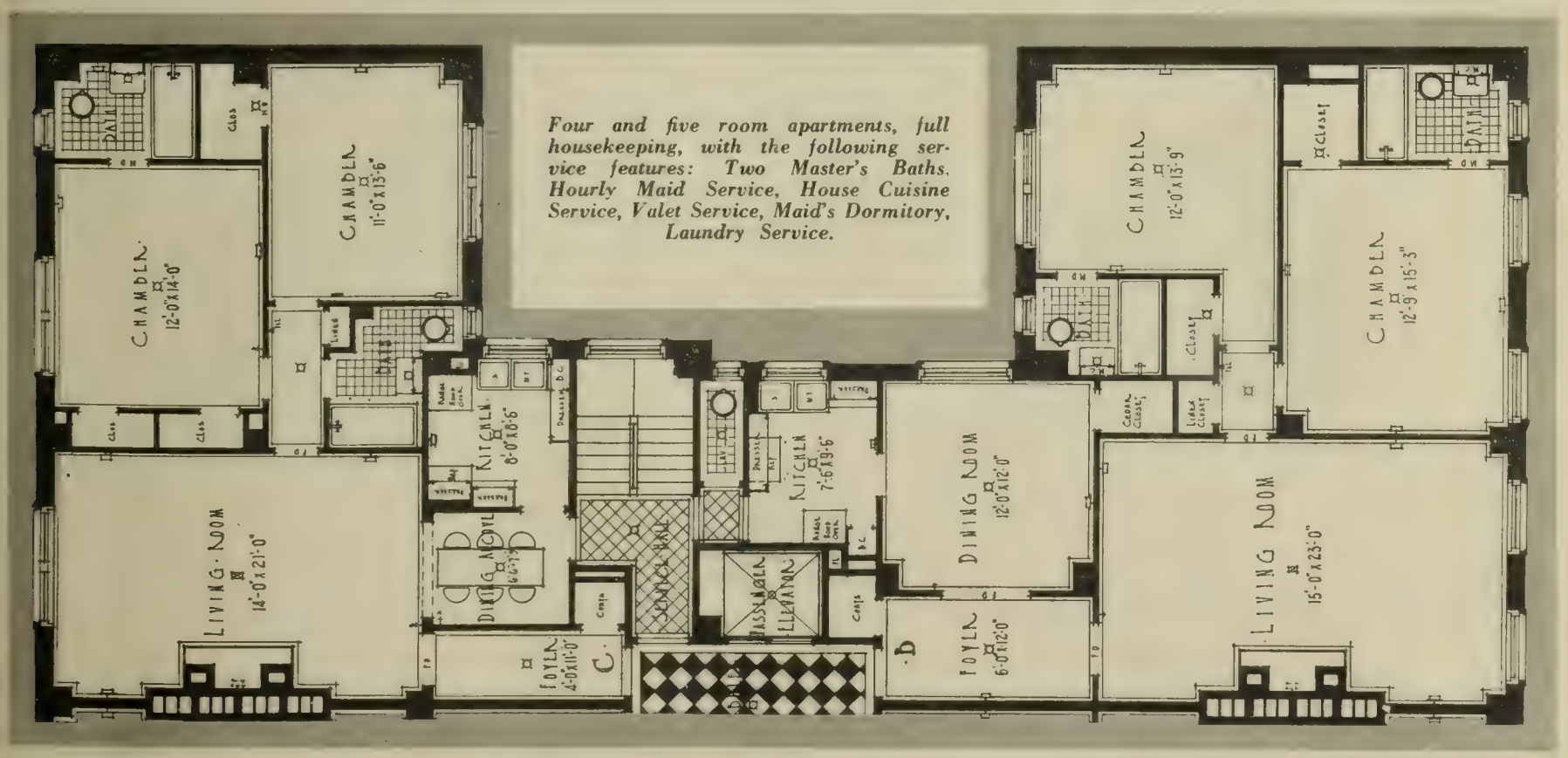


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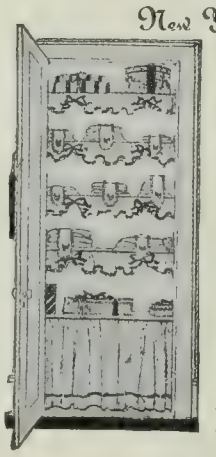
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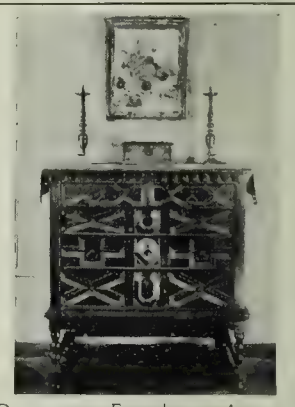
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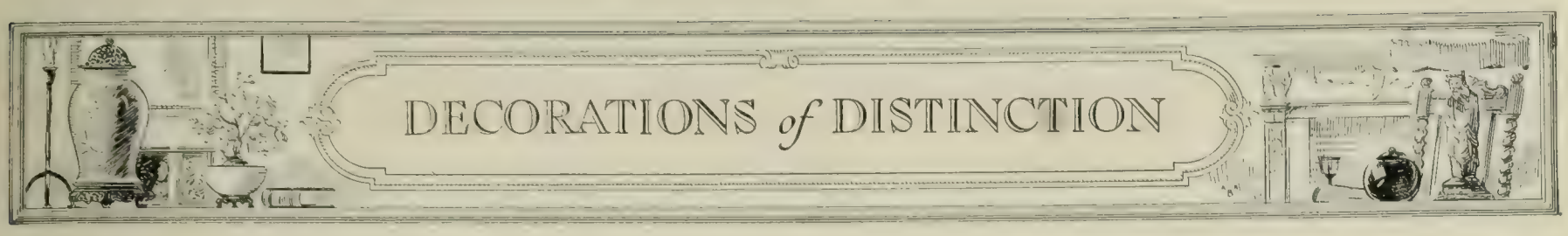
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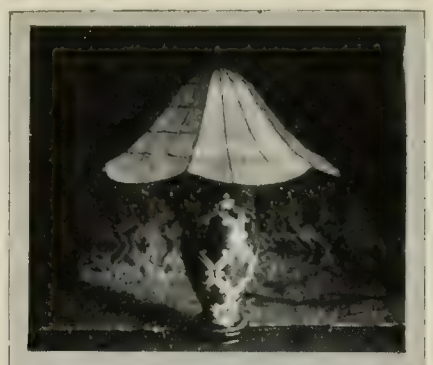
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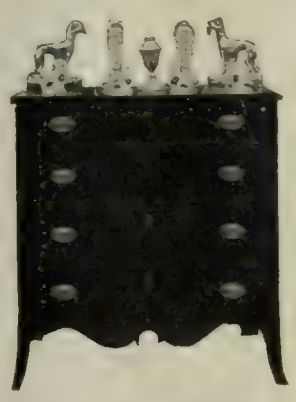
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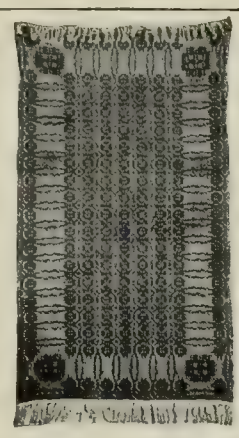
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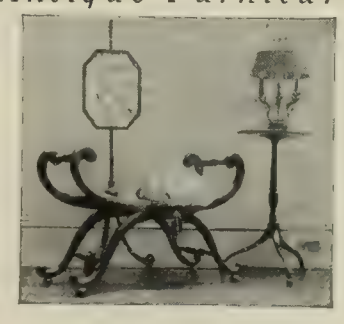
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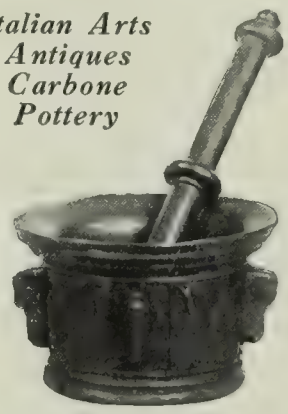
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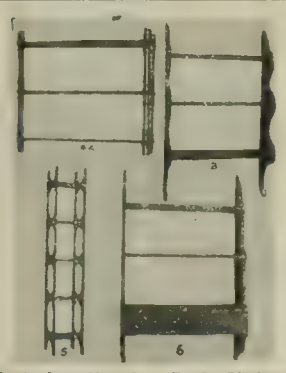
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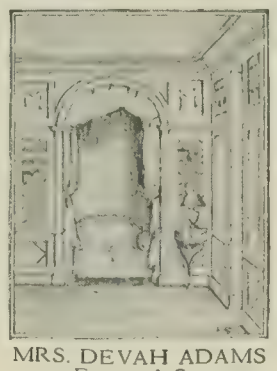


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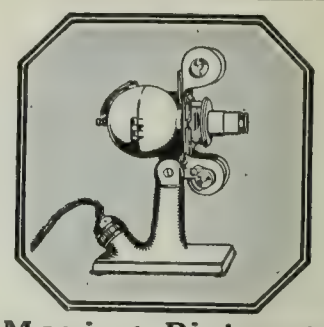
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NOVEMBER, 1924

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ARTS & DECORATION

The Modern Note in Houses, Gardens, Society, Theatre, Music, Books

VOLUME XXII | *November, 1924* | NUMBER 1

Modern Murals Done in French Spirit of Decoration

Everett Shinn's Designs for the Wall Decorations of a Room in Mrs. William Coe's Home on Long Island

By GILES EDGERTON

WE love to talk about the "French Spirit" in decoration, though our attitude toward the little French ladies who inspired those decorations, who posed so flippantly for Watteau and Fragonard, is usually a bit supercilious. And yet what lovely designs they made for the wall paintings of the fine old palaces at Versailles and Malmaison, and the smaller houses of those fascinating and useless royal beauties, at least we think of them as royal because they lived most of their lives with famous royal people.

For long we have called these lovely piquant 18th Century ladies frivolous; we have characterized their love affairs as futile. We have been frightfully curious about their "home lives," but we have never given them much respect—which, after all, is a terrible word. For centuries we have alternately rejoiced over French court life, and hidden our faces when it was mentioned, as our interest in Church or Love dominated us. We have been profoundly thrilled, we must admit, by their gaiety, even though our favorite form of entertainment has continued to be a tea party.

Yet, what a gift to the world these passionately useless ladies have been, with their exquisite poses, their delightfully meaningless little amourous gestures, their mock fear of nature, as Watteau made it a background for delicately piquant love affairs, their faintly amused interest in cottage life because it gave Marie Antoinette an opportunity for a rendezvous in cap and apron.

It was the artists of the 18th Century who realized the immeasurable decorative value of their pretty capricious coquetry, who found in the bouffant skirts worn by these famous ladies, their enchanting curls and bandeaux, their tiny bodices and foolish little slippers, their quite extraordinary knowledge of harmonious colors, that vivid inspiration for mural decorations and furniture and rugs which have made one century famous.

Those were days when ninety per cent of the world worked very hard that ten per cent might live in palaces, and naturally if the ten per cent had nothing to do in the world except to be kings and queens and noble ladies and gentlemen (which is not a difficult attainment if you give all your time to it), these charming people in wonderful frills and furbelows, who lived only for amusement, naturally desired an environment of the gayest, most ebulient nature. The thinkers of this period, the philosophers, the real rulers had a life apart—elegant in its way, but only slightly touching the court régime. But for Louise de la Valliere, for du Barry and the Pompadour . . . there had to be beautiful rooms that inspired merriment, dances where the ladies could look their prettiest, hunting scenes that were as gay and picturesque as court balls, and forever and forever surroundings that were a triumph of furbelows and frivolity, and yet very beautiful indeed, because the artists and the craftsmen of all Europe were at the command of the French courts.



Detail of one of the Everett Shinn panels in Mrs. Coe's dressing room; a panel in pastel shades dominated by blue

And because the very quality of this supremely amusing, selfish, aristocratic and thriftless life inspired the art of the period, the really great artists and artisans, a charm of environment was created that has dominated the more elegant world ever since. And why should it not? Everything conspired together in those days for the glory of the decorator's art, the rug weavers, the furniture makers, the gold and silversmiths, the enamelers, even the great architects bent their will and their purpose to further the enchantment of the most recklessly amusing life the world has on record.

It was not a mad and wholly degenerate existence such as found favor in Rome in certain famous days of mock beauty, nor had it just the curiously naïve appeal of the Decameron days. It was not like English life in the time of Charles II. It was essentially a purposeless existence, mentally and spiritually, with a childlike, physical delight in joy and prettiness and merriment.

And ever since, where beauty was sought which would overwhelm all other elements, where the world has wished sheer charm and fascinating playfulness as a surrounding for the lighter moments, we have reverted to those intentionally exquisite creations of the French Courts. Here in America we have not developed the art of mural decoration except for our public buildings, for the capitols of our states and cities. The easel picture has found a greater response from the American public. This is partly because our homes have been on a smaller scale in the past and because the decoration of walls has gone to an extent into the hands of the wall-paper people. This started, back in Colonial days when magnificent rugs and tapestries and murals



Overdoor panel with a painted blue velvet canopy and a delightful design of a coquetish court lady



One of Everett Shinn's panels reminiscent of Fragonard in its delicate colors and faintly seductive poses

were not to be had for even our finest dwellings and the wallpaper people developed both in France and America the most extraordinarily fine representation of tapestries and paintings. Then when the reaction came from these elaborate papers for something simple and plain, naturally the impulse was to ornament our walls with easel paintings, etchings, lithographs and pastels.

But always there has been the occasional home that demanded sheer wall decoration, the pure mural art. Two men come to my mind who are most significant along these lines—Gardner Hale, who is doing some of the greatest frescoes of the age both for homes and gardens, and Everett Shinn, who has realized the French spirit so completely in his paintings and monochrome wall decoration, that he seems to be the Frangonard and Watteau of the 20th Century. His latest decorative work done for the home of Mrs. William Coe at Locust Valley, Long Island, illustrates this article.

These various panels, so profoundly French in feeling and color harmony that they might have found great favor in the 18th Century, have curiously enough also a quality that is modern. They are a little more spirited, a little more humorous, there is in them a faint reaction to life today, so that while they are definitely born of the courts of the Louis, they are in a measure just as definitely work of a modern painter. The minute I saw this collection of photographs I said to myself "Everett Shinn is doing decorations again." I did not say "how fortunate Mrs. Coe is to have reproductions of famous French mural painters." And as a matter of fact I understand that Mr. Shinn has never literally copied a French decoration. He has, to be sure, saturated his spirit in the life of the old French courts, in the work of the French masters, but when he has made designs whether in color or monochrome, they have been essentially his own ideas suited to the rooms in which they were to be placed and also to the interest of the people who would live in these rooms.

Of course, it goes without saying that Mrs. Coe is a great lover of the finer French art or she would not have wished it for the most interesting and intimate room in her house—her dressing room. Probably the most elaborately decorated dressing room of modern times.

For this room Mr. Shinn has created seven panels which together make a very fine and harmonious scheme both in design and color. The room in which these panels are placed is finished in dull ivory, both wall and woodwork so that the utmost color of a delicate nature could be used in the panels without overwhelming the size and purpose of the rooms. All the panels are framed in painted canopies, a sort of Nattier blue finished with a gold fringe, and wherever drapery is used in the lower part of the panels, they also represent blue velvet, soft in texture and rich in folds. This particular blue dominates the decoration. Then for the background of nature, which is so piquantly employed in nearly all French murals, Mr. Shinn used those tender greens so often seen in the Vernis Martin decorations, with faded blue for the sky and pleasant flowers blooming unobtrusively in the foreground.

The costumes of the men are singularly delightful, salmon satin waistcoats bound with red, light blue trousers, and always the men in white wigs. The women with deep ivory hair, with costumes in pale and warm pink, mauve and silver blue, tender apple green and faint rose dominating. And the baskets full of flowers, which give an air of a quaint gardening impulse, are dull yellow, almost gold color. Under the large panel shown on page 29 is a gold dressing table also ornamented with French medallions.

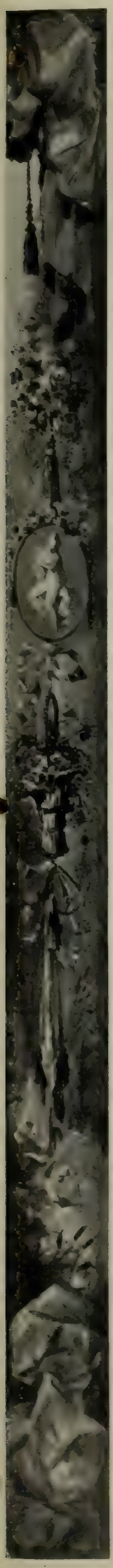
A group of closets on one side wall has panels over every door all framed in painted velvet canopies with a single decoration in the center of each door. Wherever gold is used in this room whether in the furniture or in the painting it is tarnished in effect. The only bright metallic tone in the entire room are the six tall silver pedestals on which are perched live cockatoos which are sometimes motionless, their mauve and blue and pink feathers fitting beautifully into the color schemes, and sometimes are most animated, fluttering their pastel wings, making curious sounds and pretending they are in tropical forests instead of a part of curious beauty in a modern dressing room.

The lighting fixtures in this room are in narrow panels specially decorated as a background for them. They are of silver, Louis Seize in design, scarcely noticeable except when they are lighted.

And the windows which are also set in decorated panels are in toned glass with mullioned frames. The windows themselves are framed with real velvet, draped to imitate the canopies in the painted panels and edged with tarnished gold fringe. In fact, there is no detail of this room in which the mural decorations and the actual furniture and draperies do not harmonize with such perfection that one sees the room as a whole not as walls and floor and furniture.



A more animated scene in one of the Shinn panels. The colors in this painting are pale rose, faded blue, a soft old green and tarnished gold. All these ladies wear ivory colored wigs, elaborately dressed



Although today Everett Shinn has launched out into very modern kinds of work, illustrating chic love stories and directing moving picture ventures, he will certainly be welcomed back to the field in which he has held such supremacy, not only as a mural decorator of note, but as a creator of beauty along just such lines as we think of mainly in connection with the famous Watteau, for Mr. Shinn has decorated special pieces of furniture and beautiful articles of dress as no other artist in this country. His piano for the Clyde Fitch home is probably the most gorgeous thing of its kind ever done.

Surely, with our increased wealth in this country, our building of more magnificent homes, our desire for more superb decoration in our houses and gardens, our need of understanding of beauty in all details of living, it should become increasingly important for the technical and creative artists of ability, to turn their attention in the direction made so famous by the Frenchmen of the 18th Century. Though today many of our painters will prefer a modern inspiration and a new technique; in other words, create a new mural art.

It has always seemed to the writer that any sort of very permanent interior decoration such as wall painting, fine carving of doors and panels, must in this country make for a greater permanence in our attitude toward architecture. Perhaps it would be more accurate to say, would induce a greater sense of home owning, of appreciation of the particular spot that had been made beautiful for one to live in.

If one has only to send for packers and boxes and crates, and bring together all one's household gods and have them rushed away to another house in another part of town, that can be done without such an overwhelming heartbreak, unless one loves the house and has a garden; but if on the walls of your dining room, or reception room, or bedroom there are beautiful painted panels, done by someone whose work you prize, a work so fine that it has grown to be a part of the background of your life, or if you have a great chimney-place richly carved, and doorways and window frames to match, it surely would add to the difficulty of deciding to move. One could easily say the neighborhood is not so good, or the house too large or too small, or "I must have a sunnier kitchen," but who would give up for even these precious things, finely decorated surfaces that would probably never be duplicated in the world.



The most elaborate of all the Shinn panels in Mrs. Coe's dressing room placed just over the gold dressing table. The two slender panels at each side are placed here approximately as they are in the dressing room

I cannot but feel that people would select their homes more carefully and leave them more reluctantly once the vogue for fine murals and fine wood-carving came back again, for these can become the very apple of your eye, so a part of your existence that to leave them would be like parting from a member of your family.

And so it would be a better thing for America, and more necessary perhaps than for any other country in the world, to have something done with the interior of the houses that kept one's spirit alive and one's heart warm and that made the thought of annual migrations increasingly unpleasant and distasteful.

This would be doubly true whenever the work were done by the artist owner, whether painter or sculptor. How, for instance, could Gardner Hale ever contentedly leave that fascinating little house on Charlton Street, where he has frescoed the walls into living and everlasting beauty. What studio could ever mean the same to him that did not have the little blue and white fresco over the doorway, with the recessed wall fountain which he has built to one side? These are treasures that even the greatest artist can never find again for himself. And so a house becomes an ever increasing precious possession when it holds beauty that cannot be reproduced.

And if Everett Shinn has done for his own home in Connecticut what he has for so many beautiful places on Long Island, then he has given it an intrinsic value, that no other house could possess for him and he will cling to it because of the beauty his own spirit has created there.

Of course, the decorating of walls permanently is a matter of much more serious consideration than the use of easel pictures, tapestries, etchings, lithographs, etc., all of which have a quality of charming impermanence so far as any one wall is concerned. In fact, the early Japanese artists were all against permanent home decoration. Their idea entirely was that a decoration existed for the mood of the moment and that a man's soul was only satisfied with the particular kakemino which gave him happiness at ten A. M. or two P. M. or midnight. And this idea, too, has its advantages. But art is thus made subservient to the mood and not a mood to art; while to our Western eyes the permanent wall decoration or the easel picture on a plain wall well arranged for it, seems more definitely luxurious, satisfying and joy-giving.



Mrs. Goodhue Livingston, Jr., and Son



Photograph by the Misses Selby

Mrs. Goodhue Livingston, 2nd, and her son are closely allied with the appreciation and progress of art in New York, through Goodhue Livingston, 1st, a member of the well-known firm of architects, Trowbridge & Livingston, and Mrs. Frederick H. Allen, Mrs. Livingston's mother, who has recently given a collection of fine tiles to the Metropolitan Museum of Art and also loaned the Museum some of her fine tapestries

An American Painter with Humor and Poetry

The Work of Achsah Barlow Brewster Which Has Met Fine Recognition in France

By MURIEL CIOLKOWSKA

IT should never be forgotten, when the attainments of women in art are discussed, that one of the three first envoys from the United States to the galleries of Europe was a woman who became the peer of the greatest masters of the second half of the nineteenth century. Indeed, there are no facts in this phase of pictorial history more interesting than the victories on European territory of the Americans, Mary Cassatt, Whistler and Sargent.

The conquest having started out thus gloriously, the successors of these forerunners had a hard task before them to keep the tradition up to the standard set by them. I refer, of course, to Europeanized Americans, residence "the other side" being imperative to those who would enjoy a fair share and gather deserved rewards in the field of art. There is no dishonor, consequently, in granting that few others have met with anywhere near their fame abroad.



Springtime and maternity and kindness seem to be the theme of this warmly and richly painted canvas

Any comparison as to merits set apart, such an opportunity as befell Mary Cassatt and as, by her acquisition, befell the Impressionist group, comprising at the time but two other women and two foreigners, was necessarily unique, for no subsequent movements have had so great a repercussion in the world, and the majority of American painters have sprung from it, besides countless French ones.

Although Transatlantic participation in the Paris Salons has grown so considerably since Mary Cassatt's triumphs, it is curious that, with the exception of Florence Esté and Elisabeth Nourse and one or two other faithful adherents of the Nationale group, women artists of American birth have been somewhat reticent in their manifestations, if Mary Cassatt's precedent and the accomplishments of American women at home are taken into account.

Yet women from other countries, no doubt because nearer, from Poland, Russia, Britain, Scandinavia, not to mention France, have been extremely strong in Paris these last years. Were Jeanne Marval, Olga Boznanska, Jane Poupelet, Mela Muter, Beatrice How, Anna Bass, Lewitzka, Gwen John and innumerable other women to abstain from exhibiting I wonder what the three leading Paris shows would look like, for the vitality, spirit and youthfulness they bring has been an increasing wonder from season to season. They greatly help to keep modern art alive; these women keep it not only from slipping back into academism, but infuse into it many new qualities, and adapt it to new purposes.

It is with mighty competition of this sort at the Salons d'Automne and Independants, that Achsah Barlow Brewster, American artist, born in the State of Connecticut, must contend. Although she has not, and perhaps because she has not, the tremendous brilliancy of Mme. Marval, or the super-mastery of Mme. Muter, her charming personality stands out the more conspicuously from among them. Mrs. Brewster very bravely makes no attempt to meet these artists or any others on their own grounds. By nature and by acquirement she enjoys that serene freedom of the spirit which is the prerogative both of an American and of one who has dipped in the wisdom of the East, for Achsah Brewster is never otherwise than completely herself. Neither self-conscious nor naïvely unconscious, her sure taste and judgment counsel her to keep her efforts within the bounds of her own nature. Consequently, her pictures become the calm, direct expression of a poetic soul, and of a mind equipped to make of the great pictorial problem a finished and purposeful achievement.



A very dashing technique is used here with which to express complete relaxation and repose

Despite its ingenuity, her work is the outcome of intelligence of an order higher than is

(Continued on page 69)



"The Spotted Deer" a poetical study of springtime

A Mill, a Mill Pond and a Malt House

The Illustrations Show Unusual Beauty of House and Garden at Mill Hay, Worcestershire, England

By ROGER WEARNE RAMSDELL



C. E. Bateman, Architect

The house and old malt house seen from the west side of the mill pond

IF everything in garden planning and garden making went according to schedule—perhaps we had better say, according to a cut-and-dried, conventional schedule—garden making would be a sorry and perfunctory occupation or art, devoid of much of its rightful interest and scarce worthy the serious effort of a person blessed with a fair degree of initiative and inventive originality. Much of the fun and stimulus incident to creating a garden consists in rising superior to the divers obstacles and limitations opposed by the site and other pre-existing factors that have to be taken into account.

The garden of Mill Hay, near Middle Hill, in Worcestershire, is an illuminating example of what can be done, given a genuine love for the task, determination to succeed, resourceful invention, and a series of items dominating the site that at first glance might seem unpromising or even incongruous. After seeing what was achieved, under the conditions that had to be met, one feels inspired to go and do likewise at the first opportunity that presents itself. The finished result suffers in no wise by comparison with other gardens where everything was entirely favorable at the outset. Indeed, the individuality of the creation is more strongly marked than it would be if there had been no initial difficulties to surmount.

A mill, a mill pond and an old malt house, either in themselves separately or taken in combination, do not altogether seem to suggest the main foundation for an interesting garden scheme. Water, to be sure, is a most desirable feature to have in a garden, but water in the form of a mill pond and a mill race—both of which had to be preserved intact and in condition to perform their original functions—offers a problem that becomes a bit puzzling and, perhaps, just a little awkward.



A glimpse of the rock garden at Mill Hay, from the foot bridge over the old mill race

To begin with, the house, which ought never to be, and in this case cannot be, dissociated from the garden, was a tiny structure of Georgian affinities with a little stone addition back of it. In the process of enlargement in the local Cotswold manner, the little Georgian front was very wisely left untouched. To the southeast of the dwelling, and very near it, was the old malt house of true Cotswold type, which appears in several of the illustrations. This is now converted into a garden-house or out of doors living-room, with plenty of additional space for a fruit room, a tool room, and a garage, with a billiard room and a storage place on the upper floor, reached by a flight of outside steps.

South and southwest of the house, and at a slightly higher level, was the old mill pond, while to the west or rear of the house the ground sloped rapidly down into the little vale so that the mill race was much above what is now the lower part of the garden. All of these features it was decided to keep as they were. The only alterations made were the enlargement of the house, with a portico or open-air living-room extending into the garden on the south side, the removal of the old wagon road from the highway down to the mill, and the rehabilitation of the malt house for its new uses.

The new constructive work, so far as the garden was concerned, included the laying out of new beds and borders, the making of the little rectangular lawn and rose garden, with its central sundial, in front of the malt house, the planting of additional box hedges, constructing a terrace immediately west of the house, making a broad grass walk along the margin of the mill pond, and building a rock garden on the slope supporting the mill race and the northern end of the mill pond.

The success of the result can be plainly seen from the illustrations which, in order to give a clear conception, should be examined in connection with the accompanying plan. The whole scheme embodies a curious blending of certain domestic and highly engaging qualities of a thoroughly informal and intimate sort with enough of the element of formality infused to give the scheme coherence. There is not sufficient formality to be oppressive or create any suggestion of stiffness, but just the necessary amount to bind the different parts together as a logical composition. What there is of formality imparts the sense of form; for the rest, the garden is a delightful creation of disciplined informality and unexpected little

touches of homely intimacy that convey a tender sense of human allurement.

By way of an example of this pleasant mingling of intimate homeliness and ordered decorum of plan we cannot do better than analyze the composition of the little forecourt.



Cascade in the rock garden, a beautifully planted approach to the old malt house

The gate piers, topped by vases, and the curiously wrought-iron gates, painted a mellow blue, with the straight stone-paved walk and the symmetrical parterre scheme of four divisions with grass cross-alleys, a decorous conception of dignity in the approach to the house-door. The front of the house itself plainly proclaims the vernacular interpretation of the Classic mode. But look at the composition of the four beds of the parterre, that is to say, the flowers and plants of which they are made up. There are all the old familiar garden friends one loves to find, and set in such wise that no hint of mechanically schemed arrangement attaches to their presence. Against the wall of the house an espaliered pear tree mingles its branches with the tendrils of the ivy, while at the base of the wall a border contains a miscellaneous lot of favorites that were evidently set there through affection on the part of those who live in the house.

Beyond the box and holly hedge, bounding the south side of the forecourt, you discover the little rectangular green, with a sundial in the middle and rose borders about the edges—still reminiscent in a pleasant way of the ancient manner of expressing garden propriety. The neatly gravelled walk, edged with trim rows of dwarf boxwood, is still a little formal in spirit and aspect, but it leads to the penetralia of the garden beyond and forms a connecting link in the progressive scheme of informal intimacy that gradually unfolds. From this point onward the garden has taken you completely into its familiar confidence and cast off all shy restraint. Henceforward the whole structure of the place is dominated by the features round about which the composition is built, the features that impart its unique charm and supplied the inspiration that led the owners on to transfigure their environment with such gentle beauty as they have successfully conceived and realized—the old mill pond, the mill race, the mill and the malt house.



The south and west sides of the house at Mill Hay from the grass walk by the mill pond

In passing the south portico you cannot fail to note how a riot of Virginia stock, sweet alyssum and humble thyme bursts from the chinks between the stones of the random-paved terrace at the side and wholly envelops the pots of the larger plants set there. The broad grass path along the margin of the pond is pyed with daisies and the tiny flecks of

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An extensive view of the garden and mill pond, the entrance of the house showing at the right

The Two Great Frenchmen—Bourdelle and France

Splendid, Simple Men Who Are the Outstanding Figures of Paris Today

By ALLAN ROSS MACDOUGALL

THESE two great Frenchmen—what splendor of achievement they bring before our minds—both such great men, and both so simple. In the picture which we are showing on this page, one can approximate an understanding of their genius and their humility, men who belong to a past generation in their extraordinary sincerity, in their ideal toward their art, men extremely modern in their open-minded appreciation of the changing values in the world today, in their mental activity, in their sympathy and generous attitude toward life.

Since the death of Rodin, Bourdelle has been recognized as the greatest living sculptor in France and one of the greatest artists of his generation. Like Rodin, who was his friend and with whom he worked for a time, he is of peasant stock and is an indefatigable worker. As he said in his inimitable way the other day to the poet Fernand Divoire:

"When I can no longer work I'll ask nothing better than to quit life."

I have been told by one of his intimates that he rises at four o'clock in the morning! From then on he designs till the hour of eight when he breakfasts. He then goes to one or another of his fourteen studios — the commands and projects he has on hand could never be contained in one ordinary studio — and works steadily till the hour for his mid-day meal. After a siesta he returns to his labors and continues all the afternoon. He is constantly at work on the innumerable projects and commissions for statues and monuments which come to him from all parts of Europe and the two Americas. And outside of this Herculean labor Bourdelle finds time to supervise the large class in sculpture in one of the Montparnasse Academies and take a very real interest in the progress of his various pupils.

In the United States the sculpture of Bourdelle is fairly well known through the agency of photographs which have been published in various art magazines. His designs and water-colors are less well known. Yet there are many people who still cherish the delicately beautiful pen-drawing of herself by the great Frenchman which Isadora Duncan caused to be printed on the cover of several of her American programmes. That drawing was one of the many he did of the dancer in her house at Bellevue in 1910. Later on he used many of these sketches as a basis for the figures in his beautiful frescoes that lighten the walls of the Champs Elysées Theatre.

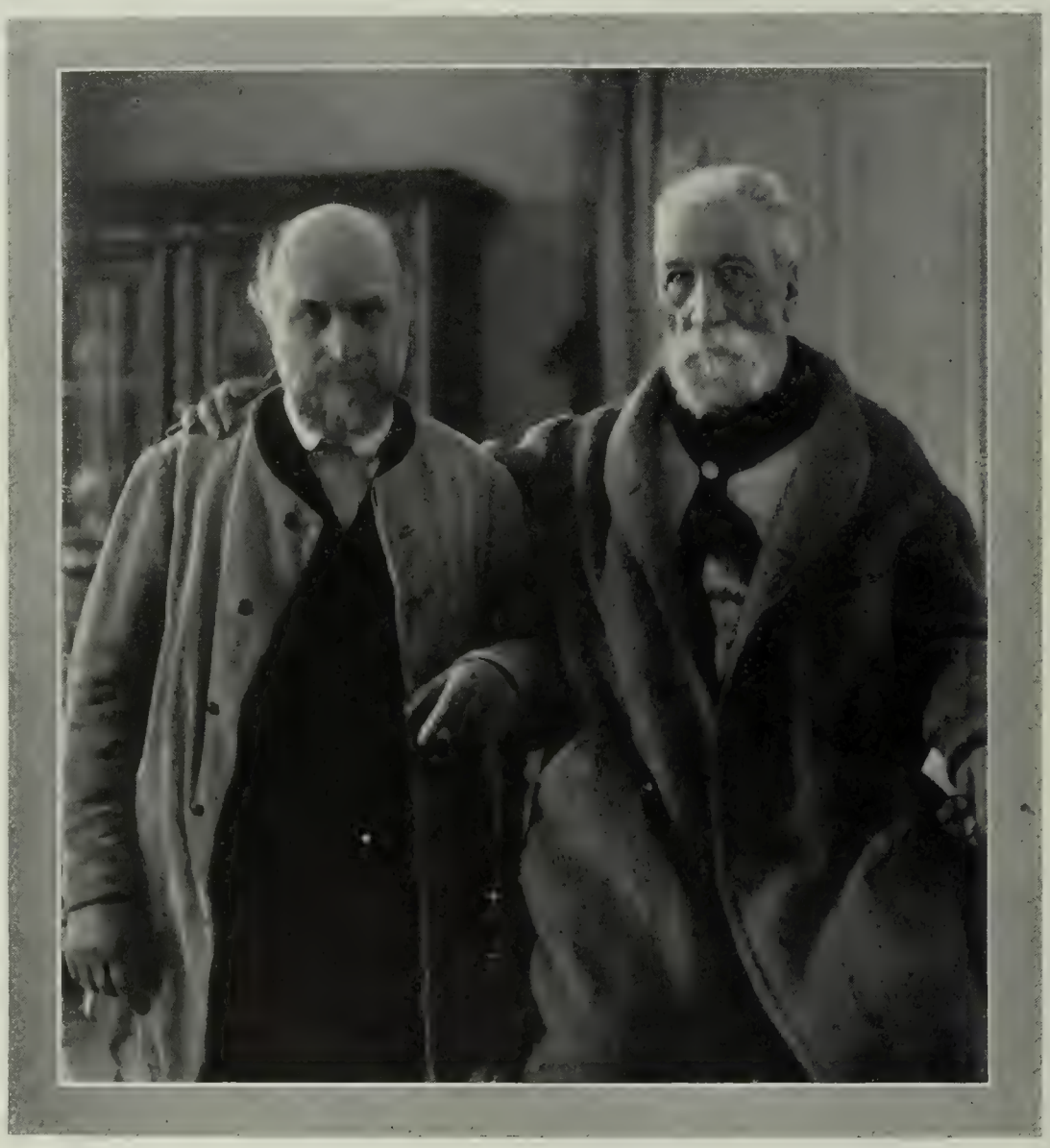
Just recently the streets of Paris have been made gay by the appearance of two delicately colored posters done by Bourdelle for the dance representations given by Marysis and Stowitts. They were a surprise to many of the artist's admirers. Very few people, even here in Paris, know of his color work.

During the war, after the hideous bombardment of the Cathedral of Rheims, he did a series of very beautiful designs in color. The wanton attack on the masterpiece of Gothic architecture so moved him that for a time he found it impossible to work. To Bourdelle the Rheims sculptures were divine models and the thought that they had been so ruthlessly destroyed made him sick to the depth of his heart.

Then suddenly out of his sadness came the glorious inspiration for the most beautiful poem in images that the mind and heart of an artist might imagine. He began to design and paint innumerable angels who, in the wreckage of the cathedral, came to carry the martyred stones back to God. For days the great sculptor worked on the designs of the angels in Rheims Cathedral. Many of the angels imagined by the artist had exquisite fancies. One of them, for instance, seeing a statue fallen from its pedestal and lying broken on the floor, had taken the place of the mutilated stone saint and stood in its niche imitating its attitude with adorable naïveté. Another group seeing a rose window denuded of its sparkling glass by the shock of the shells assembled themselves behind the empty frames appearing thus to the faithful in the place of the painted saints.

In this pious series of designs Bourdelle set down some of the miracles operated by the shells themselves. Often by the shock one statue was set against another in quaint or lovely attitude. There is one design of the sculptor, for instance, which is called "The Miracle of the Virgin and the Crucifix." A weeping virgin torn from one of the walls of the cathedral has been thrown against a fallen crucifix and so lies with her lips sealed to the wound in the side of the Crucified One.

All these drawings, fruit of a rare experience, Bourdelle refuses to sell. He keeps them for himself. Not long ago however, Paul Claudel, the French Ambassador to Japan and the author of the "Tidings Brought to Mary," saw them and was so impressed by the drawing of the miracle of the Virgin that he begged to be allowed to buy it. He begged so hard and with such devout catholic eloquence that the Master made a copy of the original and presented it to him.



Two close friends, E. A. Bourdelle and Anatole France, France's most famous living sculptor and writer: Anatole France died October 12th

THE spirit of Anatole France is a name that strikes a sympathetic chord in the spirit of every lover of fine literature today. The young men seek him as a guide, old men as a philosopher, and, all those who have the opportunity, as a friend of great and imperishable generosity.

Word comes to us just as we are going to press that this master of French literature is dead. This is a loss to French literature and we are very glad to join the world in paying him the tribute of our most profound respect.

An extremely interesting book recently published by Dodd, Mead and Company about Anatole France gives us an interesting and vivid impression of him as a writer, as a man and a friend. According to Mr. May, the author, "The genius of M. France leans toward the small, perfect thing. The sustained flight was not for him. Rather does he resemble the bee, passing from flower to flower and distilling honey at least as sweet and delicate as any that Hybba or Hymettus ever gave."

Mr. May goes on to state that he believes "that the Anatole France who will outlive the rest, who will endure so long as literature

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Latest Work of Bourdelle, The Great Sculptor of France

Venus Aphrodite Furnished the Theme for Bourdelle's Bas-reliefs Which Decorate the New Opera House at Marseilles



In this bas-relief, Aphrodite is seen rising from the sea supported on either side by two of the Graces. At the left the Arts approach the Goddess bearing gifts. This bas-relief measures about forty-five feet in length and twelve feet in height. The figures are painted a sort of brick red, the background a clear yellow



This magnificent piece of sculpture is Bourdelle's conception of what Comedy, Dancing, Singing and the Memory of the people bring to Love. It is perhaps fitting that this great work should be shown in the countryside from which sprang that other great French sculptor Pierre Puget

House of English Design with Georgian Interiors

This Spacious Home at Greenwich, Connecticut, Has an Air of Dignity and Quiet Charm Possessed by Most Houses Built from English Inspiration



Eric Kebbon, Architect

Front view of this charming English type of house reveals excellent outline and exceedingly well-placed windows



The entrance porch provides an attractive shelter and is already half hidden under clambering vines



Inside door of the vestibule which opens into the garden, and makes a pleasant perspective



The sun porch of this Greenwich house opens out from the end of the living room. And through the deep windows and French doors, the garden beyond makes a delightful picture. The floor of the sun porch is laid with sage green flint tiles



The study adjoins the entrance hall. It is panelled in walnut with book cases on three walls framing the windows. The fireplace mantel is the dominating feature of the fourth wall. The floor is teak in wide boards, dowelled together

Notes on Ultra Modern Composers

Famous Musical People Who Come From All Over the World to Work Here During the Season

By MARY HOYT WIBORG

A CELEBRATED American critic, coming out of a big concert hall one day in America, once taunted me with "Gracious, my dear, you are so much in Concert Halls; your ghost will shadow this place with mine when we are dead." And, though death has claimed him now, on late winter afternoons and evenings, when the lights are dim over a vast musical assemblage, unified by a listening silence, I can see his figure stockily marching down the aisles, to take his place waiting bravely, eagerly expectant, ever hopeful of the coming of new musical creation upon the field of art.

So we are now on the eve of another opening of the musical season in New York. Instead of the mentally exhausted and over-surfeited critic, who, at the end of the season has heard, dissected and discarded all but the finest residuum as truly worthy of our great public's musical digestion, of the triumphal efforts of two or three opera companies, some eight or nine visiting and permanent symphony orchestras, plus the thousand and one additional concerts a New York winter is heir to, how much happier is the situation of the greedy, eager layman, who can pick and choose ahead those choicer morsels of musical opportunity so richly offered us, but alas, so often insufficiently heralded to the general public, not cognizant of the European fame that such events bear searchlight upon. It is my object to draw attention to the character and names of distinguished composers who loom directly before us in the coming programs of music.

We know the fame of our great civic orchestras; we know the fame of the artists selected as soloists, but how well do we know the name or homage due to the composer himself, when a new symphonic work or concerto is to be performed.

Stokowski is a leader known and acclaimed in every city of musical intelligence in the world, as is Paul Kochanski, the violin virtuoso. But Charles Szymanowski is to our shame still almost a stranger to Greater New York audiences, in spite of his European fame, where the ablest critics have pronounced him the finest product of musical genius that has come forth from Poland since the days of Chopin. A young man, still in his thirties, tall, with a distinguished bearing that would always stamp his birthplace, a shy, diffident, inhibitive nature, he draws the inspiration of his music from the Polish mysticism of old fairy tales and folk legends, and his harmonization from an impressionist weaving of incidentals, with which he has created a new form of composition.

From the fastness of a rural existence of an old estate in Poland, he ventures forth for a yearly pilgrimage to Paris and Vienna, when through the pressure of his publishers or a performance of one of his works at one of the big festivals such as Prague or Salzburg of this summer, he breaks down, for an interim, his hermit's existence.

Charles Szymanowski (or to use his Polish name *Karol*) spent two winters here in New York but recently, and through Pierre Monteux, with the Boston Symphony Orchestra, his Second Symphony was played before an enthusiastic audience at Carnegie Hall in the spring of 1922. Previous to this Albert Coates had played his Third Symphony in England three seasons ago with the London Symphony Orchestra, and his opera "Hagith" was produced in Warsaw and in Germany last autumn.

To mention a few of his other works, a ballet upon the theme of the "Bourgeois Gentilhomme" played by George Barrère's Orchestra three seasons ago, together with a group of songs, "Wanda," Muezzin," and "Hafiz," sung by the ill-fated Alice Mirriam of the Metropolitan Opera House; plus these, his violin poems, "Mythes," in which are contained "La Fontaine d'Aretheuse," "Narcisse," and "Druides et Pan," show an archaic quality of poetical mysticism.

Robert Schmitz, in a concert the 22nd of November, plays a group of twenty-four "Etudes" for piano, while Szymanowski is also composing at the moment a piano concerto dedicated to the celebrated pianist Arthur Rubenstein.



Underwood & Underwood

Iréne Poldowski (Lady Dean Paul) a composer of note and a critic of modern music

But, it is to this new work which is to be performed shortly by the Philadelphia Orchestra, the Violin Concerto by Szymanowski, played by Paul Kochanski, in Philadelphia on November 28th and 29th, and in Carnegie Hall on December 2nd, that New York audiences must look forward to hear and understand this composer's work at his best, and under the most ideal conditions of an audition. Of this work played at the Prague Musical Festival in May of this past year, Casella, the Italian composer, writes—"The Concerto for Violin by Szymanowski, played by the Australian violinist, Alma Moodie, is magnificent. His personality discloses itself full and completely athwart the pagan yet luminous eroticism which is so peculiar to the composer of 'Mythes.' The orchestration is splendid, and of a sonority as rare as it is precious. It is without doubt the most complete work of Szymanowski."

But the concentration of the harmonic forces that make up the genius of Szymanowski put him upon almost too high a plane for the newcomer in an audience to fully enjoy his works at a first hearing, unless already well versed in the modern tonality of musical achievement. Still it is with the very poetry, the mystical beauty that he brings forth in his music, that a new field of composition seems to be beckoning to us through his harmonies which we accept as part and parcel of the genius of his creative and overwhelming art.

IN spite of the activities of women in all fields of work and art today, women composers are still a rarity. This is probably the result not only of the difficulties a woman has to overcome in the prejudice again her in the fine lines of musical concentration or ability, but also the life-force and vitality that such creative effort necessitates. Few geniuses among men can fully sustain this effort, let alone women with their other creative functions in life.

For this reason a woman composer, accepted as such, is a creature of wholesome, inspired awe even to her fellow-artists, when combined with this art she has yet successfully brought children into the world, and is in addition, a very finely chiseled mind in all the appreciations of contemporary art, not only in music but in every field of its development in Europe and England today. Such is Irène Poldowski, and such is the place she has created for herself in the outstanding mental scope that has raised her to the first rank, not only as a writer, but as a critic of modern composition.

Irène Poldowski (Lady Dean Paul in private life), the daughter of the celebrated Pohc Henri Wienawski, and Irish through her mother's blood, is a blend of races that goes far toward making of creating genius, and

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Where the Aisles of Thespis End

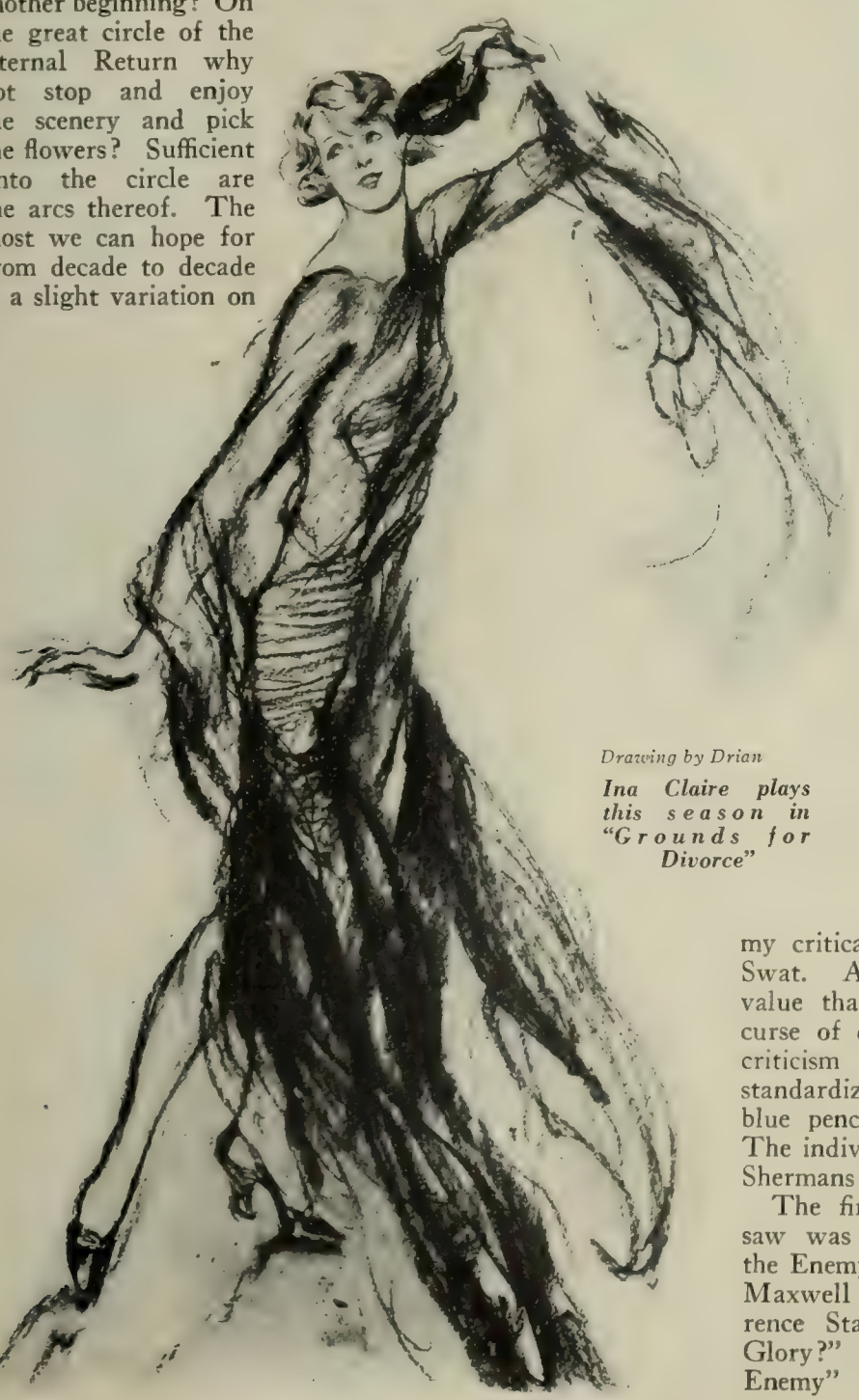
Hunting for Dominant Dramatic Notes in this Season's Productions

By BENJAMIN DE CASSERES

I AM casting around for the Dominant Note of the theatrical season. I tried it, if you recall, in the October number of ARTS & DECORATION. But I was working on promises only. I floundered around in a babel of barkers all crying up their theatrical wares for the winter. I was working in air—hot air, mostly. My predictions were written in water.

Since that time a month has rolled around and the curtain has gone up. I have seen a good many plays. I got an ear-ache listening for the Dominant Note. I am beginning to question whether there is such a thing as a Dominant Note in anything. Maybe the academic modes of thought have got me. Am I going into that pre-senile stage of mental creation where one begins to talk about Tendencies of the American Drama, What Is Our Stage Coming To? or Undertows in Art? I must consult my private alienist.

Personally, I hate unity of any kind. I prefer variety, anarchy, violent contrast, differentiation, exploded "movements." Is anything going anywhere? And, if so, why should it? It is true things evolve—thanks to Darwin and Spencer—including the drama. But to what do they evolve? Isn't every end another beginning? On the great circle of the Eternal Return why not stop and enjoy the scenery and pick the flowers? Sufficient unto the circle are the arcs thereof. The most we can hope for from decade to decade is a slight variation on a stale theme. Everything pilfers from everything else. Alexander Pope said, "Whatever is, is right." I say, Whatever is, is re-write.



Drawing by Drian

Ina Claire plays this season in "Grounds for Divorce"

Dominant Note! There is no such thing. There are good things—that is, beautiful things and ugly things. That is all ye need to know. There is only one philosophy of art—what you and I, the individual, like and do not like. Away with "tendencies," "movements," "norms," "standards" and "basic principles"!

There is Taste based on castes of sensibilities. I suppose "Abie's Irish Rose" is a masterpiece of its kind. "Ghosts" is a masterpiece of another kind. "The Merry Widow" is a masterpiece of another kind. There are no standards of Taste. I like ortolans and corned beef and cabbage. All I ask is that each shall be cooked well. There are good dramatic chefs and bad dramatic chefs. What they cook is unimportant—if you have the appetite.

If you have a universal mental palate you will enjoy Moran and Mack in "The Greenwich Village Follies" as much as Barrymore in "Hamlet." While I am enjoying "Fata Morgana," "Othello" is not a greater play than the Vajda comedy. While I am enjoying "Othello," "Fata Morgana" is not a greater play than "Othello." Each moment that I enjoy a masterpiece is the Absolute of Taste for that moment. I do not prefer Al Jolson to George Arliss, or vice versa. Both are perfect.

In a word, there is no law but the individual. Don't be howled down if you like the Columbia Burlesquers! Urge your likes and dislikes with knuckles in your voice. Don't wait for critics to tell you what is "good" and what is "bad." We live by taking in one another's mental laundry. What I like is "great"! What you like is "great"!

There! That's my critical Apologia pro Vita Swat. And it's of no more value than yours. The great curse of dramatic and literary criticism in these States is standardization, the editorial blue pencil, mental cowardice. The individual withers and the Shermans are more and more.

The first war play I ever saw was Gillette's "Held by the Enemy." The last one was Maxwell Anderson's and Laurence Stallings' "What Price Glory?" After "Held by the Enemy" I remember Bronson Howard's "Shenandoah." In these old Civil War plays Our Boys were all heroes. They always went through the lines of the Johnny Rebs, came back dusty and dirty with details of the enemy's position and fell for the baby stare of some Virginian beauty in Act IV. They didn't drink, swear or steal. Did the Yanks ever lose a battle in these plays? Not much! Phil Sheridan always arrived on time.



Wide World Studio

Mary Ellis as a bride in the musical show, "Rose Marie"

America was youthful in those days. War was a kind of sport. The band played "The Girl I Left Behind Me," while a bullet plowed the knee-cap. The flags waved as at a county fair. You could actually see a famous general shot off his horse. The drummer-boy beat thought out of the brain. You could dodge behind a tree when you saw a shell coming.

Time elapses (as Hall Caine says) and war becomes as sordid and unromantic as a Philadelphia blind-tiger. It becomes a diabolical massacre in which the end is forgotten in the means. The field of battle is a rat-ridden, waterlogged trench.

Stallings and Anderson thought it time to show us the other side of the picture—the real side. With the aid of Arthur Hopkins, they put over in "What Price Glory?" one of the most interesting and original plays I have seen in many years. And let us take off our hats—two Americans did it, one of whom lost his leg in Belleau Wood. I mention this because there is so much blather about foreign plays and tenth-rate foreign actors. "What Price Glory?" is a great satire on war,

on the army, on glory, on the bunk of Our Hero. It might do for any modern war.

Gilbert and Sullivan satirized the British Navy (what a howling whack!) in "Pinafore." British royalty and the English patriot revelled in it for years. It's time we cultivated a sense of humor.

"What Price Glory?" smashed the Little Lord Fauntleroy ideal of our soldiers. It makes real men out of them—*First Sergeant Quirt* and *Captain Flagg* are real flesh and blood, swearing, two-fisted, human, courageous men. They are the only kind of men I'd like to fight with. It is the first time I have ever seen real soldiers on the stage. All the characters in "What Price Glory?" are vital, living, breathing beings.

Hereafter the Pretty Boy on the battlefield will be a myth. He will be relegated to musical comedy. There is no "plot" in "What Price Glory?" except the eternal plot of human nature—raw, bed-rock human nature facing Medusa. A perfect play, perfectly acted, perfectly directed and (I'll say it again) by two Americans. Dramatic genius, like all kinds of genius, is just sincerity. Louis Wolheim—but they're all perfect, and it's a long cast.

I looked in at two melodramas, "High Stakes," by Willard Mack, starring Lowell Sherman, which A. H. Woods put on, and "Conscience," by Don Mullally, produced by the same impresario. The former is of an ancient vintage made interesting only by the star himself. Sherman can put fire into the most commonplace lines. He was made for



Photo by White Studio

Lillian Foster, whose work in "Conscience" has been one of the definitely significant things of the fall drama season

the epigram, for the witty phrase, for the cynical line. There is a cold-blooded artlessness about his art which is poisonously fascinating. He stings your brain. You try to "get it off" just like him after you get home—but you can't. The play itself belongs to the McKinley dynasty—so why mention it.

When the curtain rose on "Conscience" I smelled a "movie." A hut in the Yukon with snow blowing in through the door. A single lamp suspended from a beam. I expected to see "Bill" Hart enter. As Jeff Stewart began to talk to his parrot I became interested. There was something Poesque in all this. It gradually began to dawn on me that I was going to have a "real" evening.

"Conscience" is melodrama treated in the modern way as "High Stakes" is melodrama treated in the old way. It is fine play, with an "Interlude" of two acts, which, for dramatic simplicity, artless story-telling and masterful character portrayal, stands absolutely alone on the current stage.

What will it profit a man to redeem humanity from poverty if he lose his wife to the gin-bottle and a round-the-town lizard? That is the only "moral" to the whole thing. The psychology of Jeff Stewart (I detest that word psychology!) is as fine a bit of work as we have on the boards. Again an American! No, "Bob" La Follette, we're not going to the dogs—wholly. Come to New York and see what some newer playwrights are doing. Anderson, Stallings, Mullally, O'Neill and others are not artistic copperheads.

There is an actress in "Conscience"—Lillian Foster by name—who is superb. Superb's the word! And she can cry to break my heart. Bravo, Lillian, whoever you are!

The pathetic Old Man is back with us—he's always with us, in fact. The Music Master of Dave Warfield and the Lightnin' of Frank Bacon have an heir apparent in Old Man Minick. (That reminds me of the astounding old man that John Drew did in the last act of "Rosemary"—does anyone remember it?)

In "Minick" George Kaufman and Edna Ferber have put over, under the guiding hand of Winthrop Ames, a play that is interesting technically. It is no great shakes of a story, but for verisimilitude to life in the small Western town of Chicago it will stand *sui generis,* as Percy Hammond would say. What I like about it is that it never slops over into mewling sentiment. The sob-stuff is not pathos. O. P. Heggie as *Old Man Minick* has done the best thing of his career. Phyllis Povah as *Nettie Minick* is more than good. The ladies on Broadway are coming along, thank you!

I was lured into "Great Music" by the title and by the curious fact that it was backed by Mr. Backer. All I could discover was that Martin Brown found it harder to compose music than Wagner did.

Where did I go next? Let's see. Oh, yes—I read that there would be some real comedy in "The Best People," by David Gray and Avery Hopwood, so I ran in on it. Besides, I remembered Margaret Dale when she made her début with Ethel Knight Mollinson at the old Girard Avenue Theatre in Philadelphia, and I wanted to see how she was getting along. Then, I remembered Charles Richman when he did "Cyrano de Bergerac" (did you know that?) about the time Mansfield did it. These two kids are getting along first rate in 1924, but the play is about the oldest stuff extant. Like a movie, you know the end before the beginning begins. It's the Revolt of the Kids not à la Ibsen. Amusing but not clever.

Some time ago we Molnared, then we Pirandollaed. Now we are Vajdaing. We began to Vajda with "Fata Morgana," which is a masterpiece of satire. My two latest



Photo by Edward Thayer Monroe

Phyllis Povah, who plays the title role in "Minick"

Vajdaings were Ina Claire, in "Grounds for Divorce," and "The Little Angel," with Clare Eames. "Grounds for Divorce" is mostly piffle. It lacks dramatic weight. It forced laughs out of me that I knew were stupid, and altogether it proved nothing and said nothing. Ina Claire does fine work—a real comedienne.

Now, in "The Little Angel" Vajda has given us better stuff. Here again is the delightful treatment of the sex-theme in that civilized manner that ought to be part of America's cultural education. The sex-muddle is comical, not tragical. Do you recall the tricks of Puck in Shakespeare's play? Well, Vajda and the Europeans simply refuse to take the sex-scrapes of human beings with any more seriousness than Puck.

The heroine of "The Little Angel" is going to have a baby and she doesn't know how she got it. Such cases are known—I actually know one myself. But why all the to-do? They find the father, and all ends well. Do you remember Shaw's "Man and Superman"? Vajda is not a Shaw, but he probably has received a great many hints from him. Clare Eames as an elderly aunt was the whole show to me. From her great Hedda Gabler to Sarah Bornemissza!—she's a great actress—a great artist!

Arthur Richman had a real idea when he thought about "The Far Cry" in embryo. But the baby that came forth was hardly worth the three acts of incubation. The idea that was skeletonized but never materialized was that any human being is greater than the sex conventions if he or she wants to pay the price. Claire Marsh couldn't pay the price. She tried the free-love stunt with the self-expatriated American set in Paris and finally came runnng to papa's arms (a papa from Pittsburg with a Republican scowl and a Democratic smile) and begs to be taken back home with the artist that she really loved. It is all much-ado about nothing. I take little interest in the woes of these rich sex-hounds. I do not believe they have any woes. Claire Marsh might have become a *Magda,* but

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Contemporary Reminiscences

A Group of Young English and American Writers Who Are Today Profoundly Stirring the Literary World

By BURTON RASCOE

THE sudden rise from poverty to affluence, which is so common an occurrence in American life, remains for all its high frequency the most romantic aspect of our civilization. Poor boys *do* become Presidents; bootblacks *do* rise to positions of great power and prestige; conscientious toil *is*, now and then, rewarded miraculously with palatial estates, motor cars, and European travel. Much might be said of the reverse of the situation and tragedies told of families accustomed to great wealth brought cataclysmically down to utter ruin. But Horatio Alger, Jr., is still, in several avatars, at once our Homer and our Brothers Grimm and the fairy tales he relates find credence with us for the very reason that each of us knows stories in real life which confirm the legends and sustain our secret faith that some day our ship will also come in.

The most successful play of the season is "What Price Glory?" which two newspaper men, Laurence Stallings and Maxwell Anderson, toiled over last spring during whatever moments of leisure they could spare from their rather exacting duties on the staff of the *World*. Stallings, who began work on the *World* as a copy-reader, was transferred to the dramatic department where he reviewed the less important openings and gathered news items of the stage, and later was entrusted with the job of reviewing the new books three times a week in a column called "The First Reader" opposite the *World's* editorial page. In this work he has built up a large and faithful following by his fresh, unpretentious, infectious enthusiasms and the courage and directness of his stated opinions.



Laurence Stallings, who is equally famous in the literary world as the author of "Plumes" a war-time book and the co-author of "What Price Glory?" a war-time play

Anderson is an editorial writer, kept anonymous and inconspicuous by the nature of his work, which is by no means one of large financial rewards either; indeed it did no more than keep himself and his family with the very average comforts of life. Stallings had served in the war as a captain of Marines. In the last wave of the attack on Belleau Wood, he was left as dead for an incredible numbers of hours on the field of battle with his right leg so badly riddled with bullets that amputation of necessity followed amputation during a total of nearly two years in hospital until he emerged with barely a stump of his thigh remaining.

In his new novel, "Plumes," a very moving human document, relating a returned soldier's disillusioning experiences, Stallings depicts very vividly the agony he suffered through the experience which crippled him. The novel must not be taken as wholly autobiographical; for Stallings is depicting a common soldier of the ranks, whereas he was himself a captain and his own fate has been more fortunate than that of the hero whose trials he depicts.

Still, I remember that last winter Stallings was complaining of his lack of money and of the insufficiency of the checks he got occasionally from magazines for outside work. Necessity, then, may be assumed to have set him at the novel and on the play. In the collaboration of "What Price Glory?" Anderson furnished the plot and the incidents; Stallings authenticated the characters and gave naturalness to the dialogue. The play was finished in three weeks. The share of each of the collaborators in the profits from the play amounts to about $3,000 a month; and it seems very likely that the play will have a long and steady run, for it is the acknowledged dramatic hit of the season.

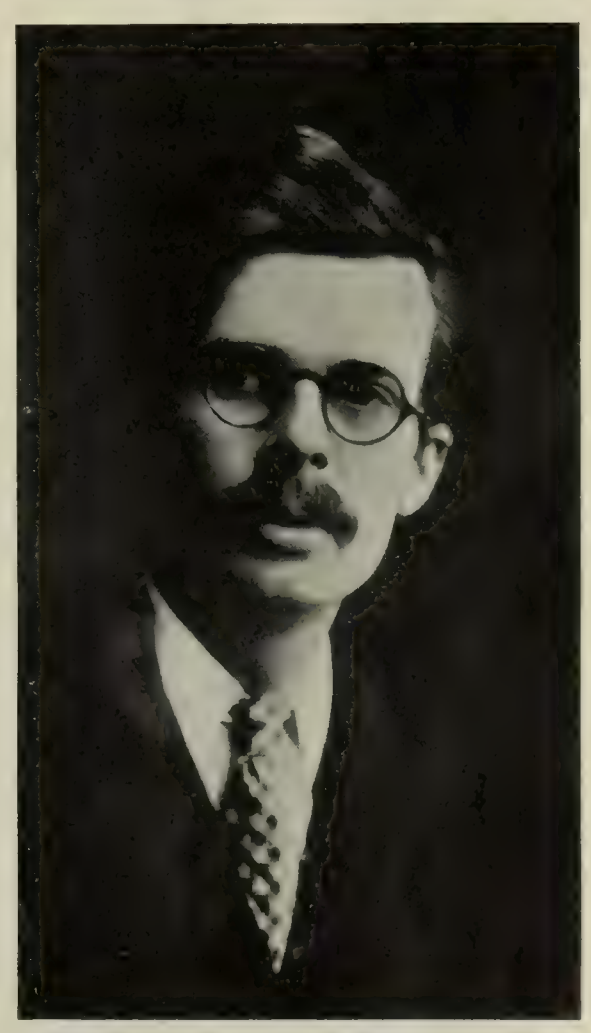
Anderson has moved into more spacious quarters and breathes the air of security and well-being. He and Stallings are at work on a new play which they hope will also be a success. If it is, Stallings (at least if he remains of his present mind) intends to give up active newspaper work, buy a country place in the South (whence he comes—he's a Georgian) and write only when the urge comes upon him. He will not be disappointed, he says, if the urge doesn't come at all; for he has no fondness for work; his wants are few; and very little money will support him in the manner to which he wishes to accustom himself.

Stallings's war experiences which were grim and tragic enough have not dispirited him; nor, most importantly, have they smothered the glamour and romance that life holds for him. He has eagerness and enthusiasm. One evening while we were walking through Greenwich Village he pointed out places of historic or literary associations—the tiny patch of public greensward where John Masefield read Chaucer when his leisure allowed him from his work as a saloon porter, the quarters O. Henry once occupied, and so on—with a reverential glow which bespoke a romantic and ingenuous mind, full of faith in beauty, character, high deeds and the things of the spirit and imagination.

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Somerset Maugham who is just visiting New York on his way to Mexico in search for new literary material



Aldous Huxley, young English satirist and novelist, the grandson of a famous grandfather



Grosvenor Atterbury, Architect

Front view of Dr. Albert H. Ely's home at Shinnecock Hills, Long Island

"Fort Hill," a Sumptuous Long Island Residence

This Beautiful Modern House Has for Its Background Interesting Revolutionary History

TO overrate the view from Fort Hill, Dr. Albert H. Ely's beautiful place at Shinnecock Hills, Long Island, would be a difficult task. It is bounded on the north by the ocean and Shinnecock Bay, on the south by Peconic Bay and the rolling green hills of two golf clubs—The National Golf Club of America and the Shinnecock Hills Golf Club. Looking toward the east one sees a long, winding road leading to Southampton and the Montauk highway, which has all the charm of a capricious road in France. Toward the west the crisp green of the evergreens and the dark, cold cedars make a noble background for the sunsets which put even Italy's skies or the vivid sunsets of the desert to shame.

Fort Hill was a name treasured by Dr. Ely and given to the place many decades ago. History tells of old guns found on the hilltop in Revolutionary days. The house, built of brick and shingles, nestling close to the hillside, was built about five years ago and even now, with new vines of English ivy, has the hospitable appearance of an old English place. It was designed by Grosvenor Atterbury, an architect who knows and loves the hills, who inherited from his father a home not far from Fort Hill on Shinnecock Bay.

The charm of Fort Hill is not alone the delightful views and exterior of the place but the attractive and homelike arrangement of the rooms.

The living room which is forty-four feet long has yielded to the placing of furniture and although dignified has an intimate and delightful atmosphere. The walls throughout the house have been finished in rough plaster which is both beautiful and adaptable to a home so near the sea. In Mrs. Ely's room and boudoir are cherished pieces of old curly maple furniture, the four poster bed having been in the family for five generations. Then, a collection of early American saltcellars, a carefully gathered group of antique and rare snuff boxes, with an assemblage of hundreds of candlesticks in brass and pewter made one feel the home might well have been called "The House of a Thousand Candles." The terrace overlooking the ocean with its dwarf privet trees and stone furniture is an alluring place for serving tea, and with a flower garden on the south side of the house, built in the side of the hill, with colorful rocks found in the excavating for the house, one can find seclusion and quiet from the noise of the ambitious sea beyond the terrace. During the season of 1924, this delightful home has been occupied by Mr. and Mrs. Frederick Cone of New York. So charming is the placing of this house, so interesting its design



Entrance hall of Dr. Ely's home with a view of the living room beyond

and fine its construction, that a description of the technical side of its building is really well worth consideration in detail.

To begin with, it is one of the famous Grosvenor Atterbury houses, which means that its form is as carefully thought out and studied as though it were a piece of sculpture, that it has been designed in proportion and material to suit the landscape, that in color and texture it is harmonious with the surface of both land and the sea.

The estate of "Fort Hill" consists of twenty-five acres and at its highest point has an elevation of a hundred and fifty feet from which there is a magnificent view of the ocean, the bays and the adjacent hills.

On the first floor is the vestibule, the entrance hall, and a living room thirty-eight by forty feet, also a sun parlor which opens on a large terrace facing the ocean, a reception room, a guest room with private bath, conservatory which leads out into the flower garden, a dining room thirty-six by forty feet in size, and enormous space given over to the service portion of the house.

Some idea of the drawing room can be gained from the picture below showing the fine view of the garden at the end of the long room and the charming arrangement of exceedingly and interesting elaborate period furniture. The fireplace is almost surrounded with luxurious wide couches and every large panel space in the room is filled with bookcases, with reading lamps at the side of every comfortable chair and couch.



Spacious dining room in Dr. Ely's home with its fine and appropriate furniture of Italian Renaissance



One of the bedrooms at "Fort Hill"

Upstairs on the second floor in addition to seven family bedrooms and bathrooms, are boudoirs, open piazzas, drying rooms, linen and blanket closets and endless servants' rooms with their varied equipment.

A more intensively luxurious and comfortable house it would be hard to imagine. Even the basement is completely equipped with every modern convenience. Here one finds a light laundry, large storage and supply rooms, coal and wood rooms. There is also a boiler room and a bicycle room as well as artesian water supply, electric and gas engines, steam heat, electric light and power. In addition to the steam heat there are three large fireplaces in the living portion of the house.

Above the garage are spacious living quarters. There is room for six cars, gas and oil tanks and repair room with a complete housekeeping apartment for the chauffeur which includes a living room, kitchen and laundry, bedroom and bath.

"Fort Hill" has been the setting for many notable social events, and its hospitable walls have welcomed famous men and women who have tarried there.

The late President Harding was a house guest of Dr. Ely at "Fort Hill" and so enamored of the beautiful spot was the President that serious consideration was given to making it the Summer White House, a plan unfortunately that it was never possible to carry out.

Certainly in beauty of setting, in luxurious comfort, in social availability, no other home in the environs of New York could exceed "Fort Hill."



The drawing room in Dr. Ely's house has an air of great comfort in spite of its elaborate period furnishings

The Dynamic Mordkin Returns This Winter

Thirteen Years Ago He Brought Us Our First Knowledge of Russian Ballet Dancing With the Beautiful Pavlowa Who Was Then His Partner

By OLIVER SAYLOR

MIKHAIL MORDKIN, of Moscow, is coming back after a lapse of thirteen years to renew his acquaintance with us and to let us revive ours with him. This first harbinger of the Russian Ballet in the years of our novitiate in the Theatre International blazed a trail of fresh and unsuspected beauty across our continent in association with Anna Pavlowa in 1910 and 1911, remained another season without his incomparable partner, and then withdrew into the obscure fastnesses of the Russia that had borne and trained him.

From time to time, rumors of his activities drifted back to us to whet and keep alive the tradition he had cut deep in our memories —rumors of the development of his talent as regisseur of the ballet as well as performer in it, rumors of his break with the Soviet authorities, of his virtual exile in the Caucasus. No rumor was more persistent than that he yearned to return to the America which had opened its heart to him once before. And now at last, through the intuitive enterprise of Morris Gest, whose unerring sense for the fitting time and place is one of the tantalizing mysteries of our theatre, the rumor is by way of coming true, for Mordkin is a sensation in Berlin en route as these lines are written.

That the rumor of Mordkin's growth in his art is also true, I can vouch from extended observation of him at work about midway in the elapsed period. In this alert, virile tenant of one of the Soviet's opera houses, formerly Zimin's, there was no hint of the effete poseur so often begotten by the dance in western lands. Instead, there was a new self-confidence, an eager joy in creating beauty and in being himself responsible in an executive way for its creation. Mustering the staccato remnants of the English he had learned in sojourn with us and thrusting forward handfuls of photographs, he proved unwittingly that he had put to good use the practical ways and habits he had observed and learned while on our shores. Undoubtedly, it was this proficiency with the concrete that enabled Mordkin to surmount the obstacles of an itinerant life in the provinces these latter years, to ripen his imaginative and creative powers despite these obstacles, and to convince more recent observers of his work that he is younger, more vigorous and more electrifying than ever. An interesting and profitable angle from which to view the return of Mordkin is to contrast his public of 1910-11 and that of today. A decade and a half ago, as I have pointed out in "Our American Theatre," we were emerging from an insularity that had been content with an international dramatic fare consisting of gala tournees of isolated foreign stars like Duse, Bernhardt, Rejane and Coquelin at the head of pick-up companies. Even Duse played to empty seats, and Rejane lost George Tyler a fortune. Prize irony of all, Chaliapin had been laughed from the Metropolitan stage. The ballet as an independent art was unknown, undreamed. No wonder Mordkin and Pavlowa were hailed as ambassadors from another planet.

Consider, then, the public Mordkin will have to face today. In a decade and a half we have had our tastes and horizons broadened by contact on our own stages with Morris Gest's *Saison Russe,* with the entire Diaghileff Ballet, with Bolm and Nijinsky, with Fokine, with the great designers for the ballet, Bakst, Roerich and Anisfeld—all in Mordkin's own field. Our native dramatic efforts have been fertilized by visits from



Mikhail Mordkin, from a photograph taken at Riga, just as this famous dancer was leaving Russia for his present world tour

Granville Barker, from the Moscow Art Theatre, from Balieff's Chauve-Souris, from Duse, tardily but thunderously acclaimed. Kenneth Macgowan, Robert Edmond Jones, Sheldon Cheney, H. T. Parker and a score more have reported eloquently on those phases of Europe's awakening theatre which have not found it feasible to come and speak for themselves.

Our theatre and the audience that attends it have grown up just about as fast as a human being does, and that is a rapid pace for anything so impersonal and unwieldy and ponderous as a "movement." And yet, in growing up, we have not become supercilious or sophisticated. We know that we still have much to learn, not only from Old World stages and studios, where tradition, centuries old, has tempered and mellowed the unruly human emotions and bent them to the rigorous demands of art, but also from our own unfolding life experience. We are still eager to learn, although latterly we have begun to entertain sufficient confidence in our own achievements, especially in the realm of popular music, to think that we may be able to repay some of our esthetic debts to Europe.

Just what will be the result when this dancer-regisseur, who has grown in his own way on his native soil, confronts our more adult audience of today? Can we pick up the book where we left off reading and resume the story with unbroken interest? Will the story which thrilled us then still rivet our attention? I think so. We must remember, in the first place, that the story

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A recent picture of Mordkin in a dance with which New York is familiar,— "Bacchanal," by Glazounoff

Anna Pavlowa in Three Ballets She Has Just Created

These Dances Full of Poetry and Romance Have Made a Sensation in Paris This Fall

Anna Pavlowa in the ballet "Don Quixote." The story is the same as Cervantes' famous romance and the music is by Minkus, Viennese conductor and composer and a noted ballet authority. The scenery and costumes designed by Constantin Korovine for thirty years designer of scenes for Imperial operas of Petrograd and Moscow. Pavlowa dances the Catalonian (at the right) "Inn-keeper's Daughter," a bewitching creation





Pavlowa in her new Syrian dance, a delightful divertissement in which she displays by her surpassing talent for comedy and humor, a Levantine coquette, who is pursued by many suitors, one offering fame, another beauty, etc., all defeated by the last who offers gorgeous raiment. Music by Saint-Saens, dance arranged by Clustine. (At the left)

Copyright photographs by Abbe, London

A choreographic poem by Anna Pavlowa, "Autumn Leaves," arranged by Clustine, with music by Chopin. Pavlowa as a Chrysanthemum is blown fiercely about by the North Wind among the swirling autumn leaves. Finally she meets a poet who rescues her, but then he strolls off with his lady-love leaving Chrysanthemum to the mercy of the wind and the wild blowing leaves (at the right)



Anna Pavlowa has just returned from a triumphant tour in London and Paris and is dancing at present in New York City before touring the entire country
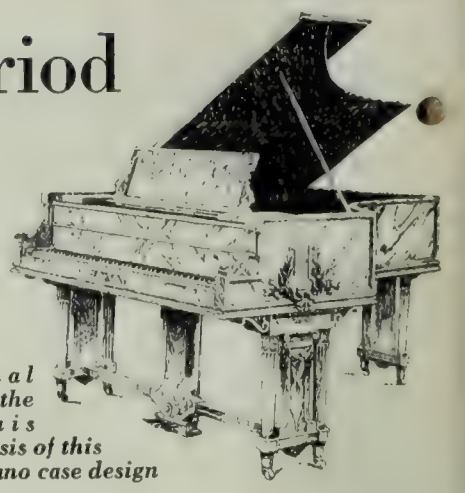
The Piano as a Piece of Period Furniture

The Relation of the Modern Piano to Different Schemes of Interior Decoration

By ALWYN T. COVELL



A special piano case designed in the festive, graceful style Louis XV



The formal character of the style Louis XVI is the basis of this American piano case design

IT is a fascinating digression for the antiquaire, the study of the early forerunners of the modern piano, and a fascinating study for the musical dilettante to follow the technical evolution which took place from the time when key-struck chords succeeded the hand-struck chords of harps, lutes, psalteries, dulcimers and other stringed instruments of antiquity.

The end of the 17th century saw the rise to popularity of the "virginal," a term applied, often carelessly, by contemporary writers to almost any type of keyboard stringed instrument. Many of these instruments were quite small, in fact, portable, and the mechanism of their key action was in a distinctly experimental stage. The name is supposed to have been given in honor of Elizabeth, though this origin is disputed.

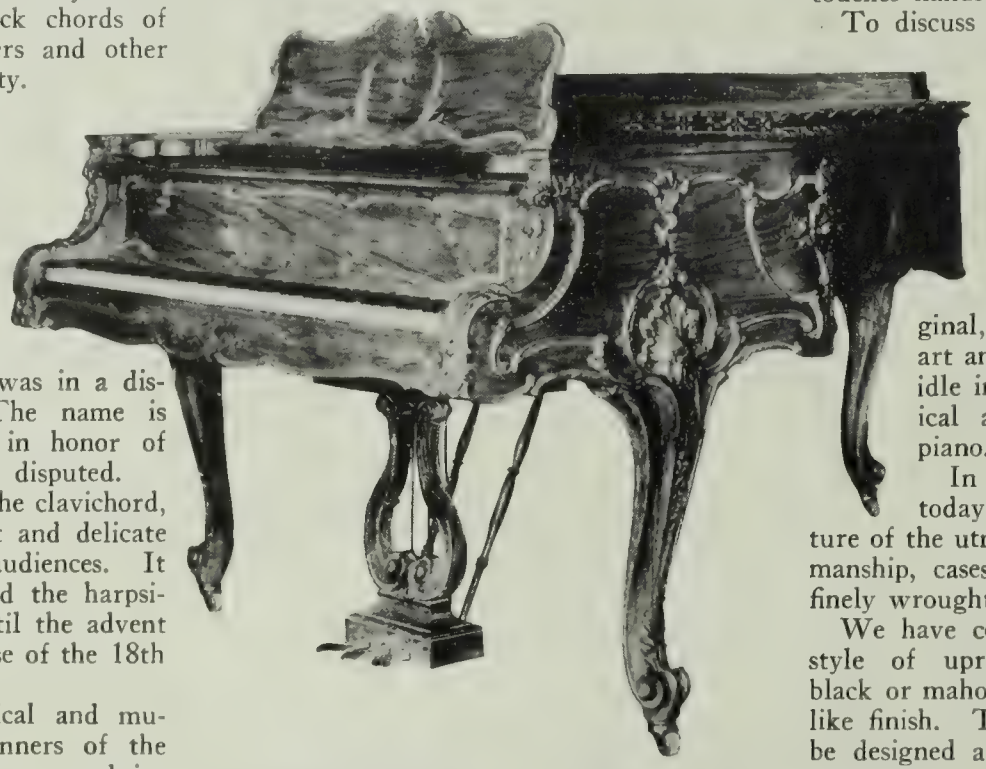
Following the virginal came the clavichord, an instrument of tone too faint and delicate to satisfy either musicians or audiences. It was succeeded by the spinet and the harpsichord, which held the stage until the advent of the piano in 1778, at the close of the 18th century.

A discussion of the mechanical and musical evolution of these forerunners of the piano is not only outside the scope and intention of the present article, but outside the writer's capacity, as well, and thought is to be directed, rather, upon the piano as a piece of furniture.

No sooner had the mechanism of the early spinets and other keyboard instruments developed to a point requiring a case than the furniture makers and painters seized the opportunity to make them, as well, objects of decorative beauty. Thus, in the famous collection of Miss Belle Skinner, are found such rare pieces as a spinet of 1579, decorated by no less distinguished an artist than Peter Paul Rubens; the actual spinet of Marie Antoinette (1778), with exquisite decorations by Christophe Huet, on cream-colored lacquer, and the virginal made for Nell Gwyn in London in 1668. Among the rare harpsichords in this collection is one with the under-side of the lid painted in a charming pastoral by François Boucher, and another with the under-side of the lid in gorgeous red lacquer, with gold chinoiseries.

The similarity in shape between these beautifully decorated harpsichords of an earlier age and our grand pianos of today suggests the stimulating possibility of our own creation of some pieces for museums and collectors of the future by interesting a few such decorative artists as Everett Shinn, Warren Davis, Carton Moorepark and Robert Chanler in painting fine, modern pianos.

The Nell Gwyn virginal is cited by Karl Freund as one of the first examples of real conformity in the design of a musical instrument with contemporary furniture, for the beautifully decorated case rests on a stand of true Carolean character. As the harpsichord and spinet developed through the 18th century, each became dually a musical instrument and a piece of furniture, related to the decorative character of contemporary interiors—and at this point the foregoing retrospect touches hands with the piano of today.



Stylistic adaptation in a finely made American piano case, beautifully rendering the spontaneous grace of the Rococo of Louis XV



American piano makers today are producing cases which correspond in character and period style with the furniture of today

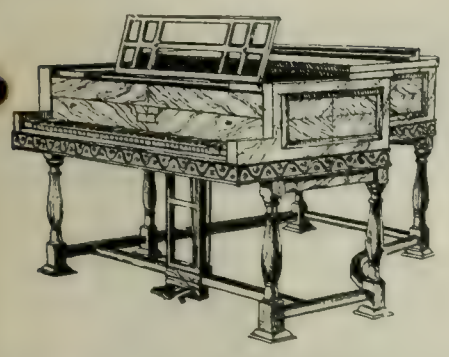
To discuss its modern perfection in mechanism, its tonal qualities, is but to echo the testimony so generously given by the world's greatest musicians, than whom no more competent judges exist. Two centuries and a quarter have passed since the first faint notes tinkled from the virginal, and during that time musical art and musical science have not been idle in the perfection of the mechanical and tonal development of the piano.

In the fashioning of piano cases today the makers are creating furniture of the utmost finesse of design and workmanship, cases of rare and beautiful woods, finely wrought and painstakingly finished.

We have come a long way from the old style of upright piano, uncompromisingly black or mahogany, and varnished to a glass-like finish. The piano of today needs must be designed and finished with some idea of conformity with the furniture and interior decoration of today. One form which good taste has taken is consistency, and the interior of a generation ago, as full of jumbled incongruities as an auction-room is a thing of the past.

For the highly sophisticated interior there is always the specially made or specially decorated case. It may be a matter of wood or finish, of circassian or plain walnut, of mahogany, satinwood or even antiqued oak; for decorative accent it may be richly lacquered, red, green, yellow or cream-colored; or, again, if one be desirous of present delight and of the joy of future collectors there are the unlimited possibilities of enlisting the hand of a celebrated painter to make the inside of the lid a thing of unique beauty.

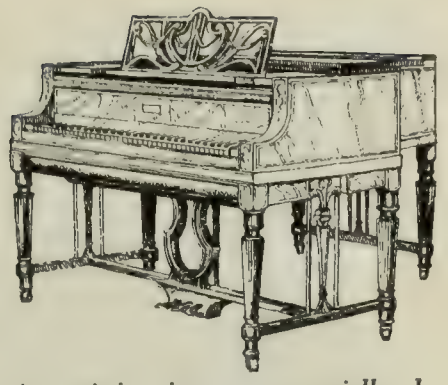
Recent and modern interior decoration have found channels of expression in certain historic styles of furniture, and to conform with these, American piano makers have designed fine cases. There will always be French interiors, whether of the period of Louis XV or the period of



Furniture of the Italian Renaissance forms the basis of this specially designed American piano case



The new tendency in piano case design to conform with modern tastes in furniture is seen in this adaptation of Italian Renaissance characteristics



An artistic piano case specially designed to conform with Hepplewhite furniture

Louis XVI, with a growing popularity for the classic manner of the Directoire. The new vogue for Venetian painted furniture suggests new decorative possibilities for piano cases, and in any Georgian or 17th century English interior a lacquered case may provide an appropriate note of color.

All fine piano cases, however, are not necessarily of specific period design or marked decorative character. American makers have given careful thought to the design of cases which possess the stylistic correctness of period furniture without such insistence on period mannerisms as to make them unsuitable for interiors of which the furnishing is not of studiously historic character.

As in the making of the finer American furniture, no age in the world's history has seen more perfect cabinet-making or construction than the present time in this country. We suffer only from the "antiquity complex" of a clique of esthetically astigmatic people who adhere blindly and obstinately to their belief that anything old is fine and beautiful and that anything new is poor and meretricious. Let one of these see a fine modern American piano, from the shops of one of our leading makers, through au aura of antiquity and he would rhapsodize at length upon the finesse of its workmanship and the beauty of its design not to speak of its perfection in tonal quality.

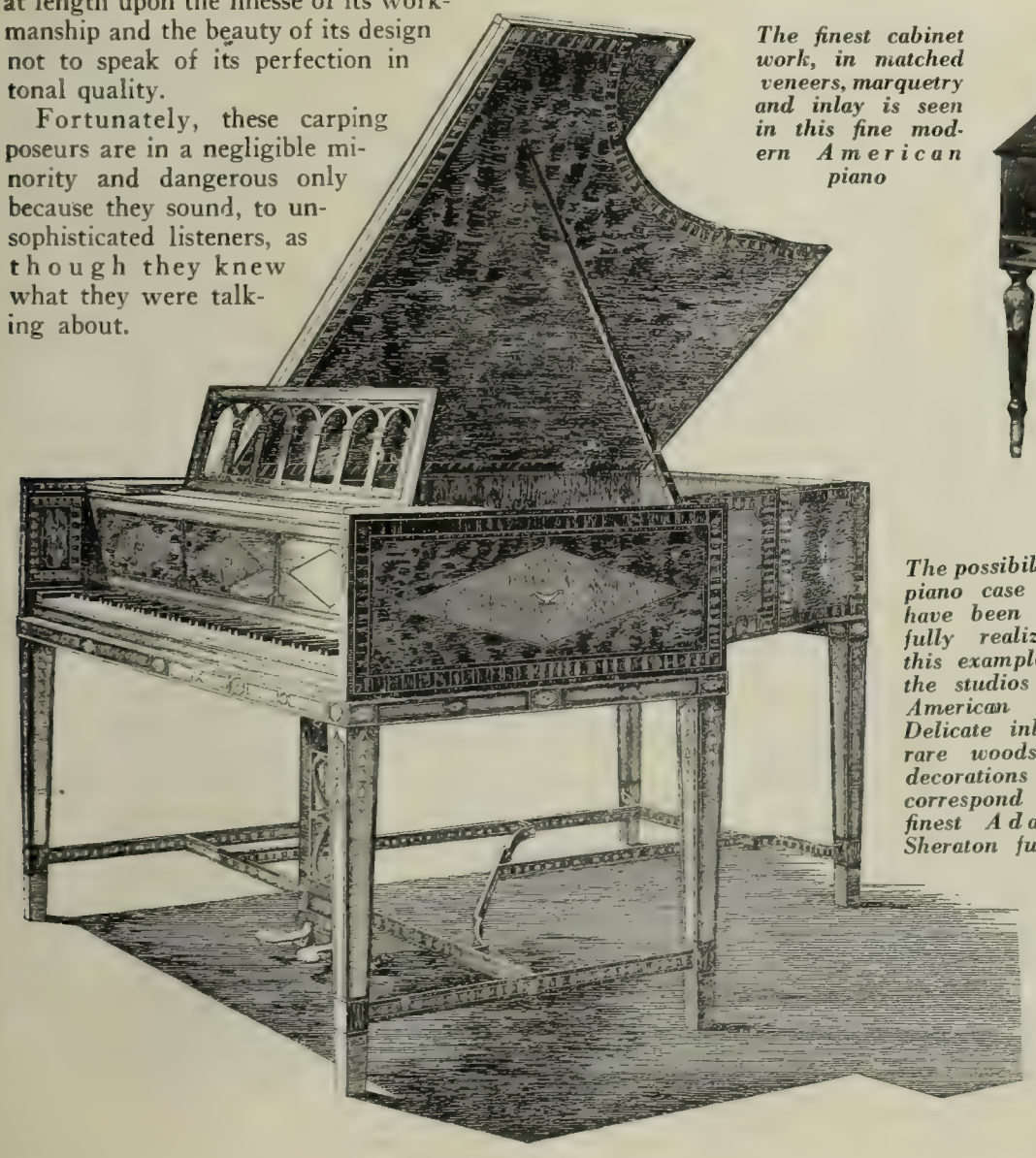
Fortunately, these carping poseurs are in a negligible minority and dangerous only because they sound, to unsophisticated listeners, as though they knew what they were talking about.

The illustrations selected for this article were chosen from designs by four of the leading makers of pianos in America, and show not only the stylistic range of piano case design in this country today, but also the new tendency to produce pianos which will take their place as furniture in different schemes of interior decoration.

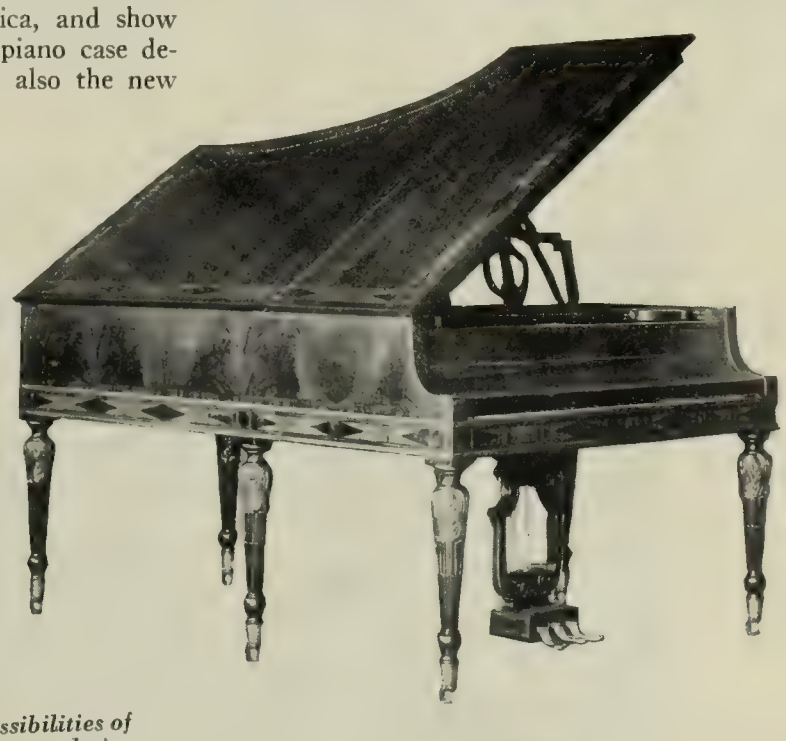
The two examples developed in the Rococo style of Louis XV show how gracefully a piano may be fashioned at the hands of a skilful designer. Walnut, the favorite wood of the 18th Century French *boiseries* is the usual choice of the cabinet-maker who is executing Rococo, though Circassian walnut is often used.

The furniture styles of Sheraton, Hepplewhite and the Brothers Adam lend themselves readily to piano design, and several of the illustrations show how effectively the designers have realized this in adapting the stylistic traits to the structural lines imposed by the instrument.

Italian furniture, characterized as it is by distinctly structural features, is naturally adaptable to the design of piano cases. Many early Italian furniture forms were of massive proportions, which suit the problem of piano case design excellently. And designers should find a rich field for stylistic adaptation if they were called upon to make designs for Jacobean or Spanish piano cases. The turned legs of the latter style, with the characteristic curved iron braces would make an interesting stand, and the metal embellishments of Spanish furniture, applied over old Roman velvet would effectively decorate the case itself.



The finest cabinet work, in matched veneers, marquetry and inlay is seen in this fine modern American piano



The possibilities of piano case design have been beautifully realized in this example from the studios of an American maker. Delicate inlays of rare woods form decorations which correspond to the finest Adam or Sheraton furniture

One of the most interesting designs seen by the writer in surveying the achievement of the American piano maker was a design for an informal piano. Ordinarily a grand piano, whether large or small, is treated as a distinctly formal piece of furniture, but here was a piano which would not be out of place in a very informal interior, with such pieces as a gate-leg table and Windsor chairs.

To make a piano case which will have distinction in itself and individuality as a piece

(Continued on page 74)



Side view of the Read house showing the garden very much as it was originally laid out by Andrew Jackson Downing

The Famous Read House of Delaware

George Read, 2nd, Built This House; His Father Signed the Declaration of Independence

THE Read House, New Castle, Delaware, is one of the finest examples of Colonial architecture to be found in the Middle Atlantic States. It was built in 1801 by George Read II, a son of George Read, a signer of the Declaration of Independence, a man of consequence in the then thriving town, an eminent jurist and for nearly thirty years United States District Attorney of Delaware.

The house was sold in 1846 to William Couper, who amassed a large fortune trading with China. At his command the garden was laid out by Andrew Jackson Downing, and many prized trees and plants were imported by him. It remained in the Couper family until 1920 when it was acquired by the present owner, Philip Dandridge Laird, who has made every effort to retain the atmosphere of restfulness and charm.

The Palladian window enclosed by a graceful balcony of hand-wrought iron above the front doorway with its fanlight and pilasters and approaching line of stone steps, is only equalled by the beauty of the interior, with its carved woodwork, high ceilings, big square rooms and hallways spanned by ornate arches, while the solid doors with their silver knobs, the beautifully carved mantels and spacious fire-places lend an air of hospitality.

Old family portraits hang on the walls and over the mantel is a painting of Rem-



Formal garden at one side of the Read house, showing old-fashioned planting with fountain and vine-covered trellis

brandt's time, though not claimed to be by the master. A very handsome crystal chandelier hangs in the front of the reception room, and the great fan-light over the door between the two rooms is one of the finest to be found today. The original pine floors are still in excellent condition and have worn into a fine mellow tone.

Downing, who laid out the gardens about the Read house, was a famous man of his time, having designed Lafayette Square in Washington. And the grounds around the Washington Monument are also credited to him. The worn brick paths in the sumptuous old gardens are bordered with old boxwood, as of course, they should be. In one of the gardens a very old trumpet vine can be seen, growing to the top of a pine tree. And a collection of the finest magnolia trees in the country grace this garden.

Through the garden a glimpse of the Delaware River is to be had. Fortunately the property across the street from this house is owned by the Read estate, so that the glimpse of the river can never be shut off. The street is of old cobble-stones and it is claimed that Benjamin Franklin helped to lay it. Every detail of this fine dwelling, both in the building and in the interior is exquisitely fitted to the best ideal of American architecture.



Front view of the Read house with fine old fan-lights in the doorway, a Palladian window and dormers which give light to the upper story

The garden is little changed from its original plan laid out by Mr. Downing, and there is little difference in the simple old-fashioned flowers, where the lilacs, forsythias and bridal wreath usher in the spring, along with the jonquils, blue and white violets, and lilies of the valley; followed later by peonies, larkspur, hollyhocks, phlox and Madonna lilies. Crepe myrtle grows here in profusion. Besides the collection of magnolias is the Paulownice tree, introduced from Japan, remarkable for the large size of its foliage and the great rapidity of its growth. Its blossoms are a bluish lilac, and open during the last of April or early in May, and have a very pleasing perfume. Other fine tree specimens found here are the judas tree, Laburnum, Norway pine, weeping Larch, a number of Japanese maples, two enormous English walnut trees, and a beautiful old maple, measuring nearly fourteen feet in circumference at its base.

The design is in the form of an oval with a circle at each end, outlined with dwarf box, and in their respective centers a fountain, a sun dial, and a gazing globe, while at the two intersections are quaint arbors covered with clematis and wisteria. The whole of this is surrounded again by box bordered walks in the form of a rectangle, which results in rather odd-shaped beds. The back part of the garden is less symmetrical in plan, with its grape and rose arbors, fruit trees, and smooth stretches of lawn with serpentine walks.

The home of George Read, a signer of the Declaration of Independence, stood where the flower garden is now, and was the scene of lavish hospitality. George Washington and many of the Revolutionary generals, and the foremost statesmen of the republic slept under its roof-tree, for the Reads were no less renowned as hosts than they were as statesmen and scholars. This house, which was more than three-quarters of a century old, was destroyed by fire which swept New Castle in 1824.



Reception room in the Read house with old English walnut doors and fitted up with fine examples of antique American furniture

Visiting the Art Galleries

Ancient and Modern Art in Rich Variety Shown at the Fall Exhibitions



Courtesy of the Ferargil Galleries
Radiator cap by Harriet Frishmuth

Below — "Portrait of Two Ladies of the Gage Family" by Allan Ramsay, painter to King George III, from the collection of Lady Arthur Paget



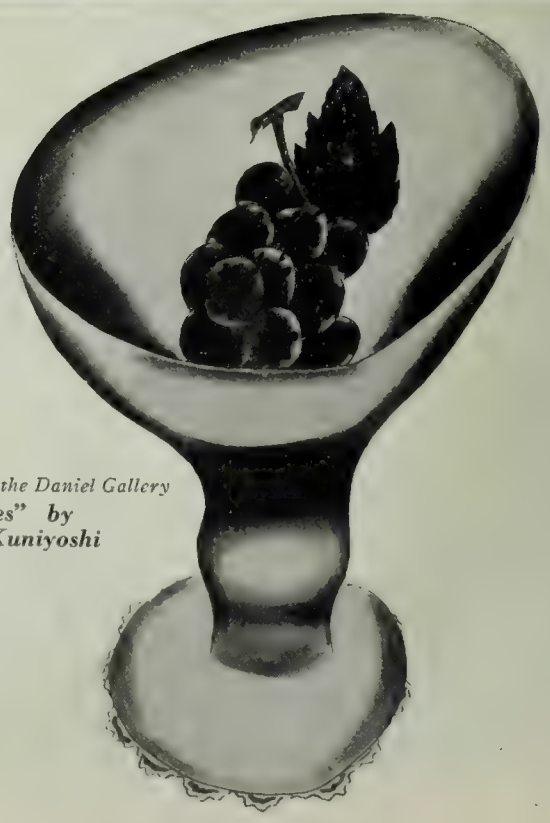
Courtesy of M. Knoedler & Co.
"Lady Hamilton," by Romney, formerly in the collection of Sir Charles Tennant and Lord Glenconner



Courtesy of Scott & Fowles



Courtesy of the Ainslee Gallery
"The Market," a painting by Loren Barton which already had four prizes to its credit



Courtesy of the Daniel Gallery
"Grapes" by Yasuo Kuniyoshi



Courtesy of the Brooklyn Museum

"The Peacock Skirt," from a pen-and-ink drawing by Aubrey Beardsley



Courtesy of the Ferargil Galleries

"The Tropics," by Harriet Bingham, sculptor



Courtesy of the Brooklyn Museum

Print by Jacques Callot from the series entitled "Ladies and Gentlemen in the Costumes of the Period"

The pictures shown on Arts & Decoration's Art Gallery pages are collected every month from the most significant exhibitions held in New York. For information in regard to the sale of paintings, lithographs, etchings and prints, apply to the editor of this magazine. We would also be very glad, indeed, if photographs were sent to us of out-of-town exhibitions, subject, of course, to the approval of the editor

(Below) A study for the portrait of a young woman, from sketch in oil by Thomas Sully



Courtesy of the Ehrich Galleries



Courtesy of the Schwartz Galleries

"Splashing Through the Turf," from an etching by E. Blampied

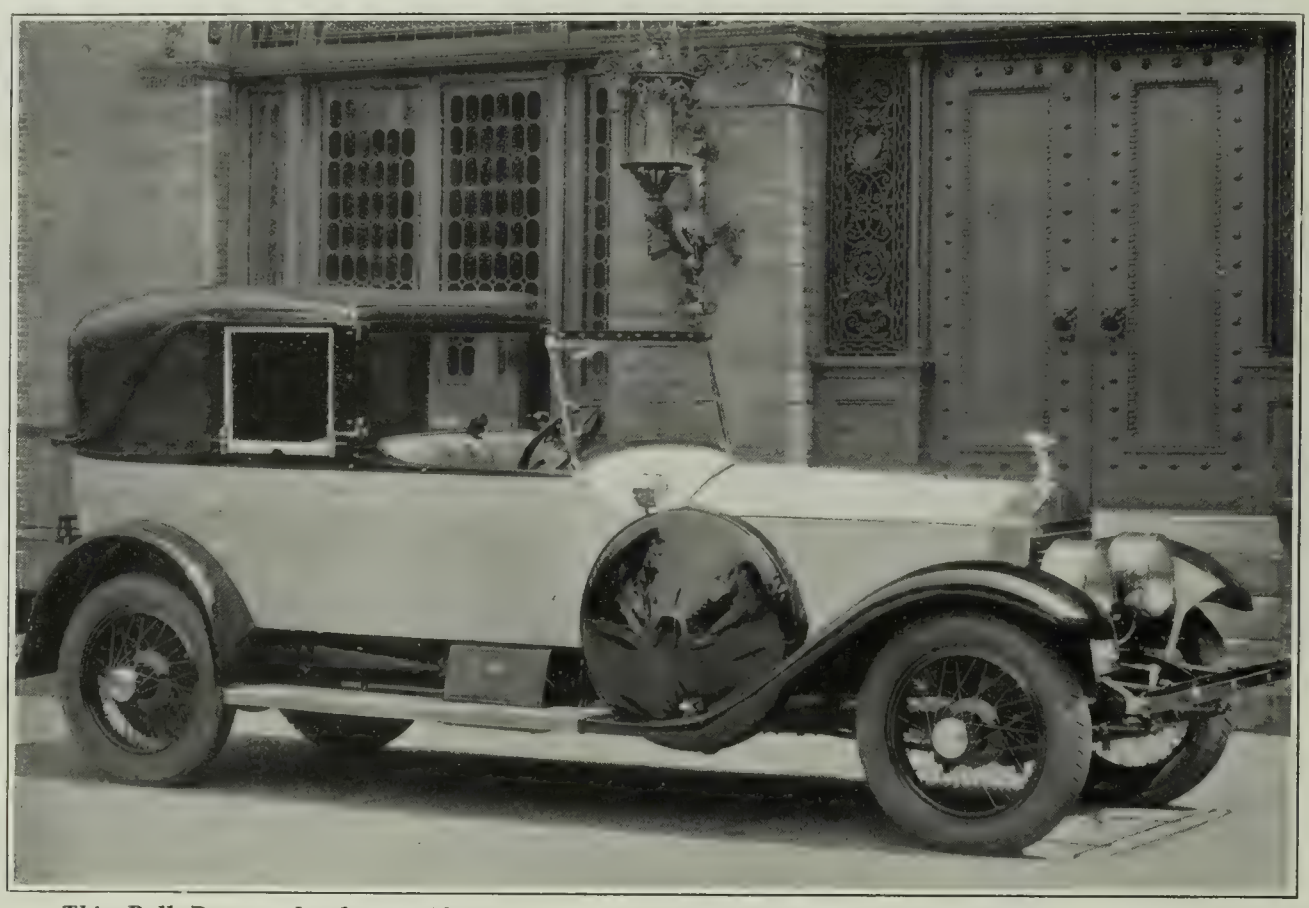
The Annual Automobile Salon

The International Fashion Show of Motoring

By GEORGE W. SUTTON, JR.

EVERYBODY admires a thoroughbred, whether it be a horse, a dog, a prince or, Gadzooks, a woman. And, what the Horse Show and International Polo matches are to horses — and princes — and what the opening of the Metropolitan opera season is to music, the recurrence of the Annual Automobile Salon is to the artistic side of motoring. This greatest and most authoritative of all automobile fashion displays will hold forth in the grand ballroom of the Hotel Commodore, from Sunday evening, November 9th, until Saturday evening, November 15th. Later, from January 25th until January 31st, during the holding of the Chicago session of the National Automobile Show, the Automobile Salon will be repeated, with somewhat different exhibits, at the Hotel Drake, Chicago.

For twenty-one years the Salon has been correctly regarded by the cognoscenti among motor car designers and motoring connoisseurs, as the home of inspiration for many of the new ideas in body design and fitment and mechanical operation, which later find their way into those amazingly good cars which are made for the motoring multitudes in such staggering numbers. For example, one of the most attractive cars the world ever saw is running about our streets now in numbers way up in the thousands and is an almost exact duplicate of an unusual roadster design which appeared at the Salon two years ago. It is not alone in body styles, however, that the Salon denotes motoring progress. Such mechanical improvements as the V-type eight-cylinder engine, the four wheel brakes, the shaft drive, demountable rims, the side entrance tonneau, the sleeve-valve engine and the streamline principle of body design made their first entrance into American motordom through the luxurious portals of the Salon.



This Rolls-Royce cabriolet, in black finish, was chosen by the Prince of Wales for his own use during his American trip, because it is almost a duplicate of his own Rolls-Royce in England. It will form a prominent part of the Rolls-Royce display at the Salon

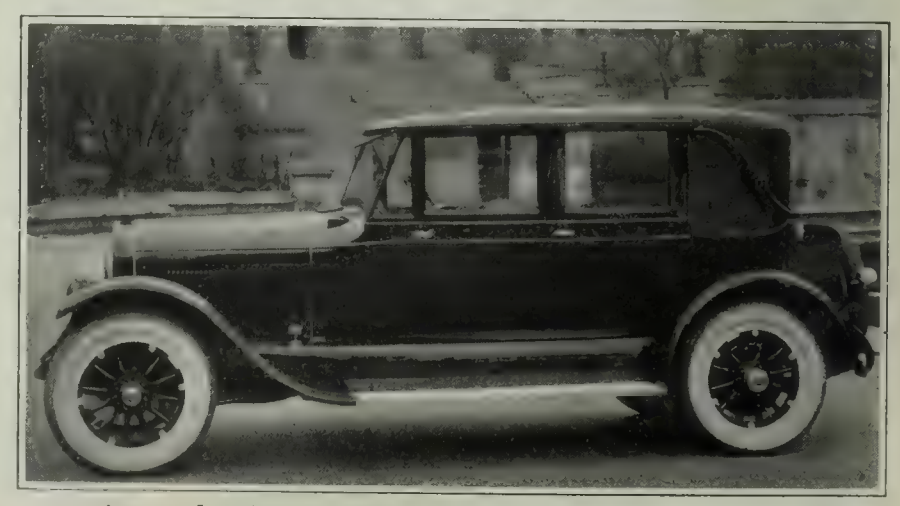


Long, low and graceful is this Packard town car by Derham, of Philadelphia, which will form an interesting part of the Derham exhibit at the Salon

This year there will be no revolutionary surprises of a mechanical nature revealed. Nor will there be anything in the actual design of motor car bodies to cause a gasp of wonderment among Salon visitors. On the other hand, the entire tendency of motor fashions this year will be toward a much needed increase in the amount of attention paid to open and closed car interiors. The Metropolitan Museum of Art has been ransacked for striking ideas for the specially woven upholstery of the Salon cars. The cleverest of Parisian upholstery weavers have sent over examples of their most cunning handiwork for the embellishment of the seats, cushions and side walls of the custom-built sedans and limousines and town cars to be exhibited at the Salon.

For five years or more, we who write of the spiritual side of motoring have deplored the ultra-conservatism of exterior and interior colors, cloths and fittings which has dominated the creators of our finer cars since the somberness of our wartime days. This year all that is changed, and that small group of ultra-smart and ultra-costly cars, numbering only twenty or so, will emerge from their chrysalids of sober blacks, browns, greens, blues and reds into infinitely livelier colors, not only of exterior body decoration, but of interior upholstery and fittings as well. This does not mean that we are in for a period of garish and inharmonious display of clashing paint and gaudy fabrics. The graceful traceries of the Adam period in England and the stirring but decoratively beautiful time of the Louis VI period will form the motif for many of the most interesting of the Salon cars, with here and there a set of lovely medallions by Wedgewood, tooled Florentine leather vanity and smoking cases, bronze and silver fittings and other features in which artistry and practicality have met for our motoring pleasure and convenience.

Formerly, the Salon was purely an exhibition of European cars. During the war the importation of automobiles from the other side



Among the nineteen custom-built Lincoln cars at the Salon will be this sedan-landaulet by Brunn. It is a sturdy family machine, only two duplicates of which have been built, one for Mr. Brunn himself and the other for the personal use of Mr. Henry Ford

ceased and it was necessary to admit to the Salon some of the better and more expensive cars of American make. Since 1918 the Salon has continued as an international display, the only one of such high character held anywhere in the world. Thus, the discriminating motorist who has a knowledge of motor car fashions is enabled to inspect critically the latest ideas of design, construction and fitment of practically all the countries where motor car manufacture is an industry of discernible proportions.

The Rolls-Royce, Lincoln, Cadillac, Packard, Duesenberg, Pierce-Arrow, Wills Sainte Claire, Peerless and Cunningham will represent the progress made by American chassis and body builders at the Salon. There may be one or two additions to this list. From Europe will come the Italian Isotta-Fraschini and Lancia, the Belgian Minerva and Excelsior, the German Mercedes and the French Renault and Voison. In the group of custom body builders, under whose auspices most of the American cars will be shown and several of the foreign, are names which go back many years into the haughty and luxurious days of aristocratic horse-drawn carriage building, and others, more modern, who have reached the pinnacle of pre-eminence through the beauty, progressiveness and sterling

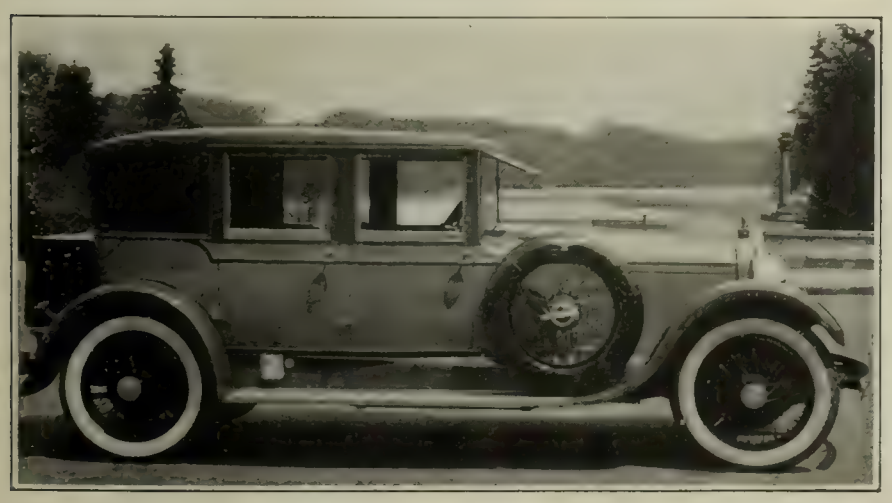


Custom coachwork on the popular Cadillac chassis will be exhibited by the Fisher Body Corporation and other distinguished carrossiers. The sedan-limousine illustrated is by Judkins and represents a high development in comfortable family cars

quality of their workmanship and design. Fleetwood, Le Baron, The Fisher Body Corporation, Derham of Philadelphia, Locke & Company, Willoughby, Springfield Body Corporation, Judkins of Massachusetts, Hume of Boston, Paul Ostruk, Brunn of Buffalo, Holbrook, and Kellner of Paris are among those who will exhibit the tendencies of motor car fashion in bodies of rare charm and attractiveness on the sturdy chassis mentioned.

The luxurious Lincoln will be displayed most numerously of all the Salon cars, with nineteen distinct models. I have seen a considerable number of these Lincoln cars being prepared for the Salon and it is obvious that pride of ownership is the dominating note in all of them. I have not sufficient space in this article in which to describe, even briefly, all of the Salon cars, but some of them are worth more than a passing word.

One of the Lincolns, for instance, is a special sport cabriolet by Le Baron in two harmonizing tones of gray and black with gray leather roof. You know, there are three types of cars grouped under the term "town cars" — the brougham, landaulet and cabriolet. This car has the feature which distinguishes the cabriolet from the others, namely, a roof which can be folded down completely for fair weather driving. With its interior upholstery in dark gray broadcloth striped with blue, its especially selected mahogany woodwork



The Duesenberg, the only car in the world which ever won the French Grand Prix race and the famous Indianapolis Sweepstakes, will be present at the Salon with several custom-built enclosed bodies of great attractiveness

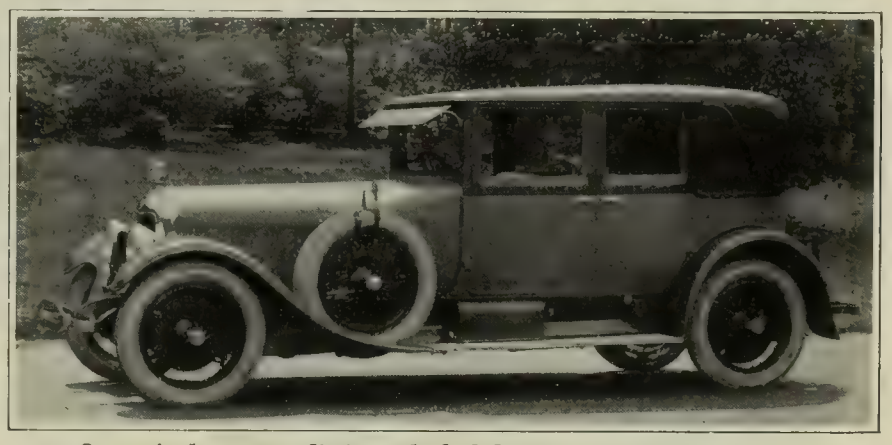


A dignified, conservative brougham, without windows in the rear quarter, will be exhibited on the Packard Single Six chassis by Holbrook

with interior mountings of bronze in a mottled gunmetal finish and its dark mahogany toilet cases, this is a lovely car for the city driving of a woman of culture and taste. It has the interesting raised panel effect which has characterized some of the Salon cars for the past few seasons. Black wire wheels, balloon tires, a telephone to the driver, standard Lincoln nickeled barrel-type headlamps and a windshield which folds forward are other important features of this distinguished car.

It is really unjust to pick out this one Lincoln from the nineteen stunning creations of that make which will be exhibited at the Salon, but it is the first to hand. Others range, in their fashions, from the ultra-conservative town car by Judkins, for the city use of a woman of dignity and quiet tastes, to the brilliant and vigorously limned sport roadster by Le Baron.

Rolls-Royce will be there, naturally. A Salon without this pre-eminent car of royalty would be like, well, like Park Avenue without its famous hostelries or Fifth Avenue without its distinguished jewelry shops. At least four majestic vehicles, both open and enclosed, will be displayed by the Rolls-Royce Company with chassis and bodies. One of these will be the car used by the Prince of Wales during much of his visit in America. As a matter of fact, in the Prince's entourage there were five Rolls-Royce cars of different enclosed types, but the one at the Salon will be the collapsible cabriolet which he chose for his own personal use because it is almost exactly



One of the most distinguished Salon overseas visitors is the Minerva, from Belgium, shown in a number of interesting types, including this graceful sedan-limousine designed and built by Paul Ostruk. It is in two shades of gray, satin finish, with nickel exterior trimmings

like the Rolls-Royce cabriolet he owns in England. He used a number of Lincoln cars as well.

It was to be expected that the Fisher Body Corporation, one of the units of the gigantic General Motors organization, would confine its efforts to an exposition of its most modern handicraft on the famous Cadillac chassis. And let me mention here, that Fisher this year has produced something for motoring which deserves the hearty encomiums of all motorists. It is only a windshield, but those of us who have strained our eyes looking through, above, and below the badly placed cracks with which the average windshields are divided, and have struggled with nuts and bolts and inconvenient little handles in opening and closing them, appreciate mightily the new Fisher one-piece, self-ventilating windshield. Of course, this splendid feature is not all that Fisher has to show. New ideas in upholstery, fittings and accessories for our motoring convenience, comfort and safety are supplied in plentitude on the Fisher cars at the Salon.

The name Locomobile stands for everything that is fine, dignified and lasting in American motoring and the time-honored traditions of this famous company will be well upheld by four of the new and vastly improved Locomobiles at the Salon, equipped with open and enclosed bodies by the custom body department of the Locomobile Company. That long, lithe thoroughbred of the highways, the

(Continued on page 76)

From the New York Shops

Decorative and Useful Accessories for All Parts of the House

Under the Direction of
ELIZABETH LOUNSBERY





Italian pottery, hand-decorated 8-inch urn, yellow and blue; an Anfore 10-inch jug, and a 6½-inch chowder-bowl and 7-inch cereal dish, "Ruins" pattern. Courtesy of Rich & Fisher

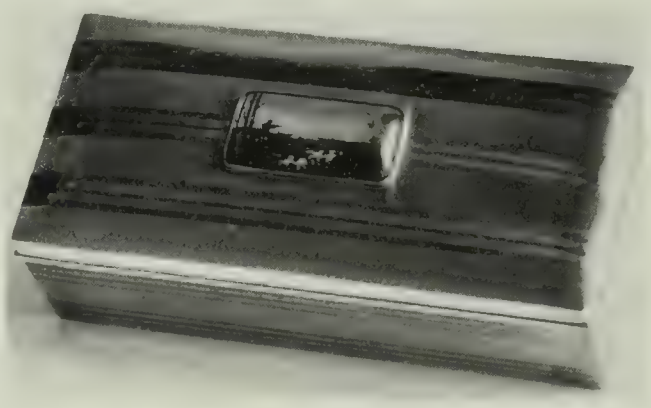
Card tray of antiqued bronze with etched bowl. Height, 11 inches. Courtesy of The Segar Studios



Fish bowl, hand bent in manner of antique glass. 17 inches diameter. Contains 10-inch crystal ball, which affords extra space for plants and fish. Metal base finished in old iron and color. Courtesy of Sterling Bronze Co.

Sterling silver, cedar-lined cigarette box for 100 cigarettes, with engine-turned silver, green and red-gold stripes, applied crystal hunting scene. Size, 3½ x 7 inches. Courtesy of Marcus & Co.

Metal, 28-inch tea tray, decorated in Chinese yellow, red or blue, also green or black. Folding stand. Courtesy of B. Altman & Co.



Bessano pottery, covered compôte, antique patina finish, copy of old museum piece, 8 x 10 inches. Decorated yellow peacock, 7 inches extreme measurement. Courtesy of Wood, Edey & Slayter







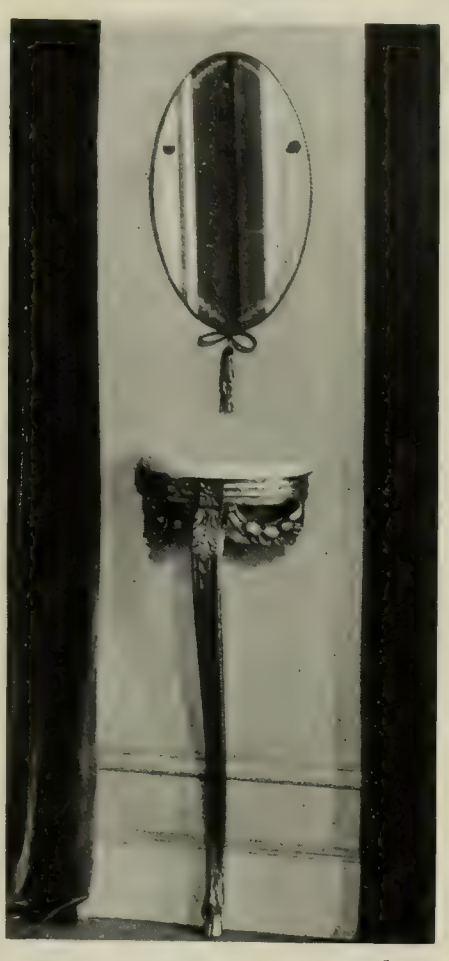
Borghese ship model, copy of Drake's "Golden Hind." Extreme measurement 22 x 25 inches. Courtesy of Stern Bros. Tudor oak desk, reproduction, 18 x 45 x 48½ inches. Courtesy of A. H. Notman & Co.



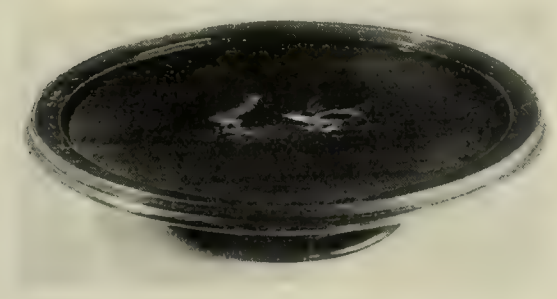
An appropriate clock for the dressing-table is this one with a gold finish case and colored flowers. Height 6 inches. Waltham eight-day movement. Courtesy of the Sterling Bronze Co.



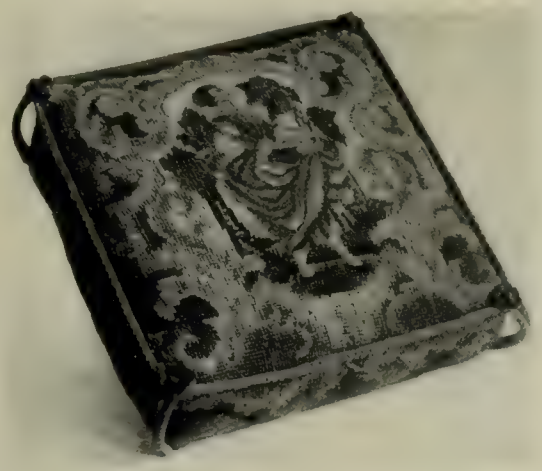
Mirror, 18 x 28 inches, with black and gold Borghese frame and dull red panel with gray flower motif. Borghese 15½-inch candlesticks in dull red or malachite and gold and compôte, 7 x 11 inches, to match. Courtesy of the Mayhew Shop



Etched mirror, 12 x 20 inches, bound with gold cord. Gold finished console with white marble top, 34 inches high. Courtesy of Ovington Bros. Co.



Revolving glass-covered mahogany 18-inch tray, for smokers' articles, with inlaid decoration of game cocks in colored woods. Suitable for man's room. Courtesy of Mark Cross



Needlework floor cushion, 13 inches square. A consistent accessory for an English room. Courtesy of B. Altman & Co.

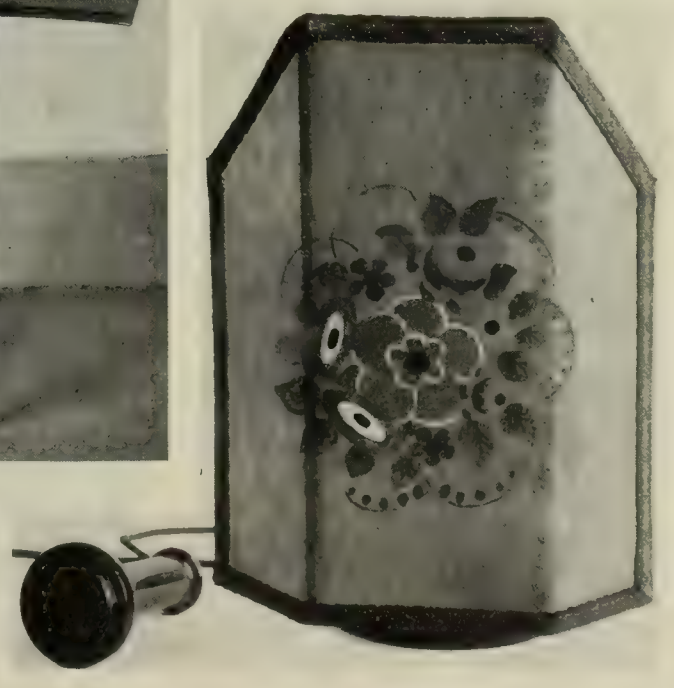


Mahogany sewing-stand, with semi-circular folding top and center compartment of old rose silk. Completely equipped with accessories. Courtesy of Mark Cross

New hand-decorated parchment telephone screen, 13 inches high, bound in gold galloon. Attached to the fixture by a bracket, it swings out of position when the telephone is in use. Courtesy of Jas. McCreery & Co.



Chop suey bowl, 18 inches diameter, with red and gold lacquer and lotus decoration, and blue and white Chinese porcelain lining. Courtesy of the Louis XIV Antique Co.



The Returning Vogue for Candle Light

Candlesticks Are as Essential on the Dinner Table Today as Are Fine Lace Doilies and Splashes of Brilliant Color

THERE is a returning vogue for the use of candles today that seems to increase in momentum as our houses grow more elaborate and gorgeous. In olden days we thought of candles as the light for the cottage. They were used because they were practically the best light that could be had. They were encased in beautiful lanterns for outdoor purposes, and in Colonial days elegant glass shades were made, finely engraved, that kept the flame from blowing about in the wind.

But today, with electric light at every hand, with all the comfort, convenience and brilliancy it gives, we are returning to candle light for certain hours in the day—those hours that still hold a savour of romance where all women, even the old, love to picture themselves as still quite lovely. And so candles are being used for even the most elaborate dinner parties as well as for afternoon tea; just as the open fire is finding its place again and glows very softly and pleasantly at five o'clock for friends who want a bit of real human intercourse and seem to find a pleasanter and kinder intimacy over the tea cup.

It is inevitable that some of the loveliest new candlesticks for dinner or tea should be made after fine old models. To begin with so many of our houses are still period in design and execution, and the flat silver for our tables shows period influence, so of necessity there must be made candlesticks of the time of Louis XVI, of the Adam Brothers, of the flamboyant Italian Renaissance and



This candelabra from Cartier is an exceptionally fine reproduction of the Louis XVI period. There are six holders for candles, which of course are pure white, and the price for a pair of these, it is interesting to know, is well up in the thousands



This funny little old porcelain candlestick is of the Cupid variety. It comes in bright colors and was very popular in the early Colonial cottages

candle sconces and single candlesticks are made quite gorgeous with prisms, plain or engraved, fringed about the beaubiche or festooned from one light to the other.

In addition to the extremely elegant silver candlestick there are to be seen this fall models in wrought iron, brass, Italian pottery, bronze; of course of gold to match most sumptuous dinner services, and of cut glass as well as plain crystal.

There is a very wide variety of brass candlesticks, inlaid with brilliant colors, from Russia, the entire surface deeply engraved, from Damascus, and the very plain models of early Colonial times.

Of course, there are also candlesticks of white porcelain, decorated with garlands and ribbons in delicate pastel shades or with quaint Watteau lovers twined about them. These are quite lovely in pure white bedrooms or on tables set entirely with white damask, silver and crystal.

But with all the novelties in candlesticks to be found at this busy Christmas season, nothing as yet takes precedence over silver, or silver and glass, partly because of the great dignity and elegance of silver and partly because silver harmonizes so beautifully with either white damask, black oak, inlaid Sheraton woodwork or the warm bright mahogany of Colonial taste.



A new design in candlesticks with a fringe of prisms which are engraved so that they sparkle like diamonds when the candles are lighted



An old time hanging candelabra is brilliantly ornamented with cut prisms arranged in garlands. It is a singularly picturesque piece



One of a set of four old English silver candlesticks made in London in 1786. Courtesy of Crichton & Co.



A group of silver and crystal table ornaments, with a centerpiece that may be used for fruit or flowers. Designed and executed by Black, Starr & Frost



One of a pair of old English silver candlesticks made in London in 1782. Courtesy of Crichton & Co.

of our own more simple but elegant Colonial days.

Among the newest designs are those showing a combination of silver and glass, sometimes the silver is plain and the glass quite ornamental in beautifully grouped slender columns, and sometimes the crystal has no ornamentation whatever and the silver bases and tops are richly decorated.

Some of the more modern candelabra, in some of the most fashionable country houses the old, old style still persists of guests lighting themselves up to their rooms at night with candlesticks, which are usually arranged most decoratively on an old carved chest at the foot of the stairway. It is an extremely pretty custom, and a procession of guests in piquant evening gowns trailing up a broad staircase, candle in hand, is certainly a pleasant sight.

Old English CHINTZES

With the interest in English chintzes the flowers of Georgian Gardens bloom again in modern *CHINTZES*

IT was in the regime of the Georges that the beauty of English fields and gardens, covering walls and draperies, filled those delightful eighteenth century interiors with a wealth of naturalistic designs. It is to this less formal decorative taste of the period that we owe the floral designs which are meeting with fresh enthusiasm today.

The favorite floral prints of those days give us designs as varied as they are charming. One of the most popular is the urn motif, repeatedly seen in modern prints, and typical of the period with its flowery patterns.

Very often modern chintzes are characterized also by the stripes or striped effects shown in many late Georgian and early Victorian prints. Today these may have floral serpentine designs in broad wavy bands varied by flowers of every description, bird forms, tiny pastoral landscapes, or plumes, which adorned so many eighteenth century English chintzes.



Profuse flower motifs with bird forms recall the English chintzes of former years

The so-called "pillar" chintzes have likewise come back, old favorites which took their name from a design of a pillar heavily entwined with flowers. Another group of prints recalls the so-called "Persian" prints—chintzes with small patterns on a dark or buff ground.

Modern chintzes reproduce, too, the beautiful soft lustre of the original ones which were often calendered. Some of these are calendered, others have the crisper texture and higher sheen that glazing gives, and still others have the new semi-glaze—that soft and lustrous finish which permits easy draping.

* *

The full range of these Georgian chintzes, as well as of other Schumacher prints, and a wide variety of other fabrics, suitable to all types of interiors, may be seen by arrangement with your own decorator or upholsterer. He will also gladly attend to the purchase for you.

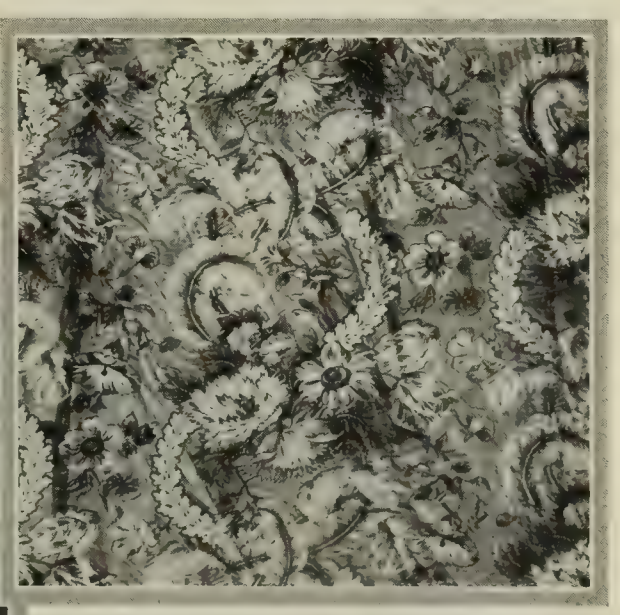
F. Schumacher & Company, Importers, Manufacturers, and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 W. 40th St., New York City, New York. Offices also in Boston and Chicago and Philadelphia.



This semi-glazed "pillar" chintz conceals its architectural motif with naturalistic garlands



As in this calendered chintz, the urn was the theme of many delightful old Georgian chintzes



The Indo-Portuguese stripe motif of English chintzes suggests this delightful plume design



F-SCHUMACHER & CO.





Underwood & Underwood

The Lure of the Tropics

"Sailing to Towns All Red and White"

By SHEILA MAYNE



Crown the Hair and come away!
Hear the calling of the moon,
And the whispering scents that stray
About the idle warm lagoon.

SOMETHING of the witchery of southern climes that moved Rupert Brooke to quiet ecstasy — the mere hearsay of it—can stir the imagination of the most hardened stay-at-homes and pry them foot-loose toward the tropics. Intimations of warm trade winds laden with the scent of vanilla blossoms, of sapphire seas and skies blue beyond belief, of dazzling strands, of coral reefs enclosing quiet seas, of gleaming white roads that wind and rise to dizzy heights through thickets of bamboo and giant fern trees, stir up wanderlust in us all and willy-nilly lure our minds away from the business and régime of life.

With an eagerness akin to Columbus or Ponce de Leon, we pack our bags and charter our boat. But here the analogy ends. Those great romanticists sailed forth in their quest of fabled lands, in small crafts built stout and strong for battle, with wind and wave and unknown monsters of the deep. Food and water were their chief comforts. They gave scant thought to anything else. That was long ago when ships were proud, beautiful things to look at, but gave little thought to comfort and luxury. Today the claim is "every passenger a guest."

In fact, in these days, embarking on a pleasure trip to Ponce de Leon's land means merely exchanging the comforts of our apartments, homes, or hotels, for the delightful, not-a-care-in-the-world ease of a cruise on the most expensively constructed vessels of their kind in the world which ply from port to port in the storied Caribbean, in ever varied itineraries. Whether we sail on the musical sounding *Toloa,* or the devout syllabled *Santa Marta,* or the lazy-droned *Calamares,* matters little. The comforts of our pet metropolis will be on hand in force to greet like old, indispensable friends. These steamers are, every one of them, specially built for cruising, and all quarters of them are as delightful and luxurious as the most skilful marine constructors can make them.



This spacious hall seen through the high arched doorways is the dining room on board the steamship Toloa. It radiates charm and has real comfort

Perhaps on the morning of the second day out, when the sea—as Lafcadio Hearn saw it on his cruise to the West Indies, where he sojourned two years—"looks like violet ink veined and mottled like exquisite marble, and the sky pale blue and puffed with cottony clouds climbing up from the horizon," when the smart gleaming white steamer cuts sharply through the Saragossa Sea—entering the path of the trade winds—and light yellow seaweed floats by on the tumbling foam strewn waves, perhaps a kindly old French gentleman—like the one Lafcadio Hearn found so amusing and so instructive—will rouse you from a delightful snooze in your steamer chair and beguile your interest with stories of the Caribbean lands—the oldest part of the New World—holding you spellbound with the lore of the West Indies, Panama, Central and South America—tales of the color and passion of old Spain—of conquerors and buccaneers.



The glass doors of this radiant sunroom on the Calamares open out to the sea, a room where one may read or have tea or meet friends



The salon of the Toloa. It is also the ship's library and a sort of a general delightful meeting place

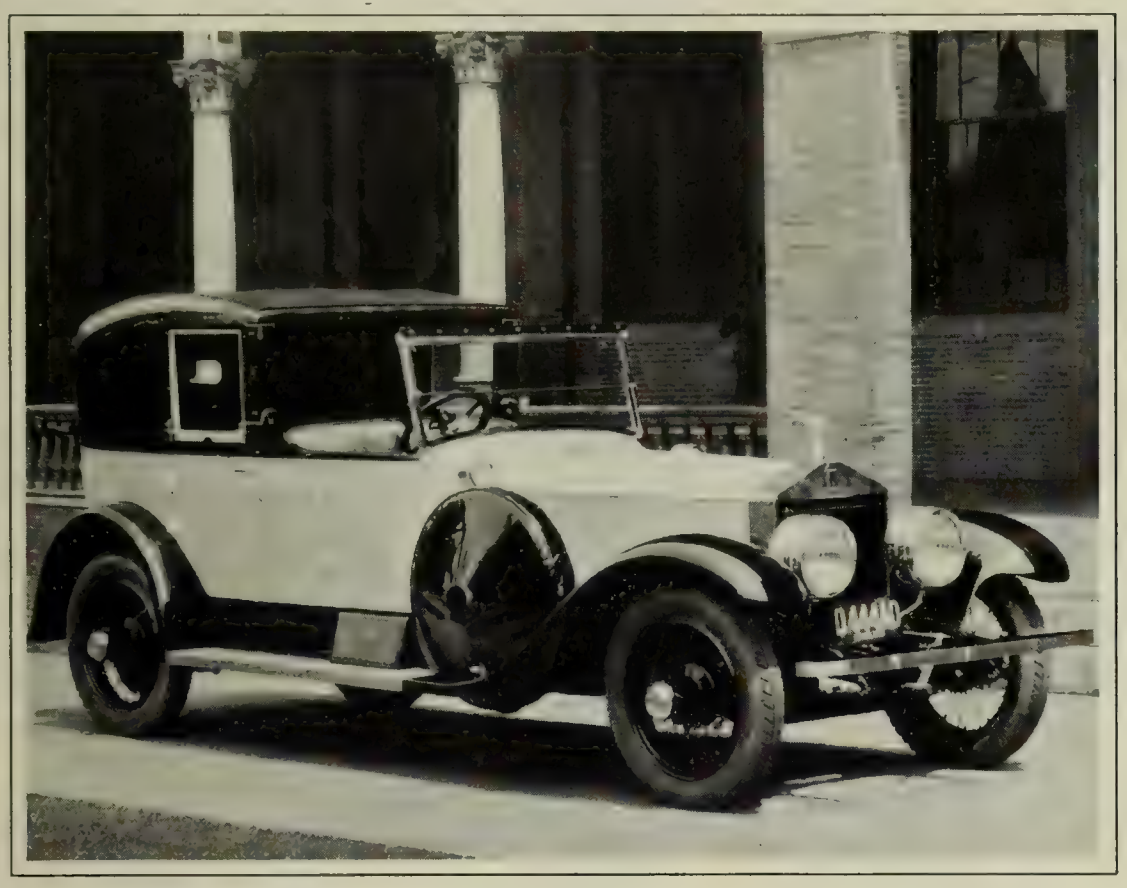
It is to and from these wonder lands, from New York and other ports, that these ships cruise regularly all the year round, for climatic conditions in those regions change little from season to season. Cruises vary from fifteen to twenty-five days. During that time passengers may live on shipboard in port and at sea, thus obviating the inconvenience and expense of securing hotel accommodation in strange countries. It makes no difference whether one sails out of New York harbor, or shoots across the Gulf of Mexico from New Orleans, the accommodations are the same, and the ship is home.

It is, however, optional with the passenger to remain on shipboard or to visit ashore, where the calls in port are for more than a day or two. It is hard to resist the lure of towns "all red and white against the hillside and reflected as in a mirror in the azure sea." If it is the passenger's pleasure to disembark and mingle with the colorful crowds in the market

(Continued on page 78)

ROLLS-ROYCE

AN ADVENTURE *in Perfection*



IN BUILDING THE ROLLS-ROYCE

ONLY one simple, definite objective is considered—*to build the best car in the world.* And for twenty years, engineers distinguished for their achievements in this and other fields of scientific endeavor have bent every energy to this one purpose.

No EXPENSE has ever been spared. No limitations have ever been imposed. Nothing is considered unless it is perfect and flawless—workmanship, design, material, finish and performance.

The worth of this governing idea has been apparent from the beginning. The first Rolls-Royce ever built is still in service. The first Rolls-Royce ever shipped to America is still in service. *No Rolls-Royce has ever worn out.* As a result, kings and princes, bankers and social leaders, manufacturers, publishers, statesmen—all those who insist on the best that civilization affords in every material detail of their lives—choose the Rolls-Royce as a matter of course.

Considered as an investment in transportation, the Rolls-Royce is not expensive. It is sold every day to those who want and appreciate the best, but who are not particularly wealthy. Call at the Rolls-Royce showrooms and arrange for a hundred-mile trip that will be a revelation of ease and comfort, of ability and performance.

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Art in Incidental Furnishings

The Infinite Variety of Decorative Accessories

By MATLACK PRICE



American reproduction of old iron grates and fire-backs

THERE have been a great many interiors arranged and decorated at considerable expense which do not at all succeed in being interesting. It is possible to follow all the rules and execute "period" niceties to perfection, yet create a room entirely devoid of anything like personality if one lacks the flair for selecting the right decorative accessories, the most interesting lamps, candlesticks, porcelains, screens, small bronzes, pieces of brass and such things as a ship model an old globe, or a single rare antique from Italy, Spain, or the Far East.

Decorative accessories have a dual importance and call for two thoughts in their selection: they are important in themselves, intrinsically, and they are important as related to the interior in which they are to be placed. Since the aim of this article is primarily to present a survey of the contribution made by American industrial art to the production of decorative accessories, incidental reference only will be made to the placement of the various things mentioned.

It would be easy to devote the entire space to incidental furniture, yet in the whole realm of furniture, mirrors alone come also under the classification of decorative accessories. The extended variety of these, as well as the improvement in their design has naturally kept pace with the corresponding evolution in furniture, and it can be truthfully said that there is no decorative requirement, whether it concerns itself with size, style or finish for which there does not now exist an American made mirror.

In designs studiously adapted from Queen Anne, Adam, French or Italian styles there are now modern mirrors, as well as in the Venetian manner, and mirrors, too, of actual Chinese design, based on ancient gilded temple carvings, or lacquered "in the Chinese taste" of late 17th century England. Early American mirrors have been reproduced with the utmost fidelity to existing originals, and of these the girandole, borrowed from France, is one of the most essentially decorative objects that may be placed on a wall.

Mirrors, which are usually hung over a mantelpiece, at once suggest other mantel decorations, as well as fireplace fitments, and here our manufacturers have availed themselves of the best traditions of antiquity in the making of all manner of candlesticks, from the graceful forms in silver, recalling the design of Georgian England to more sturdy brass candlesticks of Colonial character, candlesticks of rugged wrought-iron and of the quaint Early American pattern, with pendant prisms.

Connecticut boasts traditional preëminence, known the world over, for clock-making and encasing the works which are the pride of generations of New England mechanics. There are now cases designed with as much respect for historic form as characterizes modern American furniture. Clock cases, from their nature, are by no means unrelated furniture.

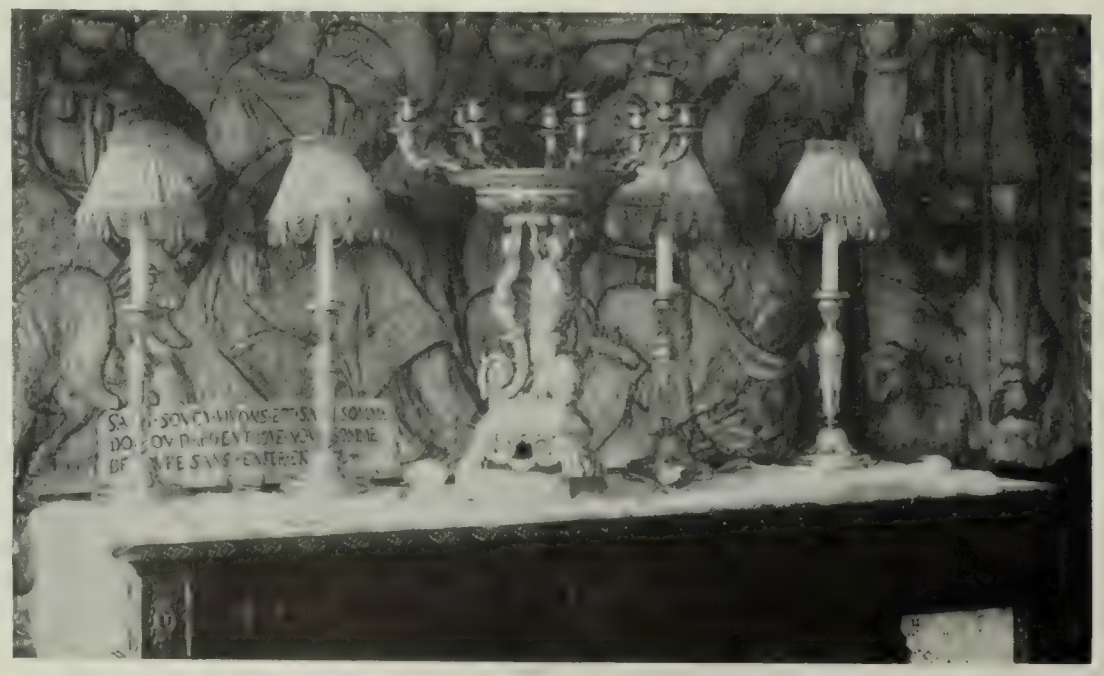


"Young Diana" a small bronze by Henry Hering. A most charming decorative accessory. An example of our American artists' high ability in this field

Few old types of furniture or decorative accessories are in danger of sinking into oblivion, owing to the interest shown by our manufacturers in reviving and reproducing them, and the appreciation generally shown by the public. An instance of a very popular revival is seen in the early American "banjo" clock, an old Connecticut creation, now made with modern works, in both full-size and miniature, with cases and quaint glass-paintings faithfully in the manner of the antique.

In decorative accessories of wrought iron, not only for fireplaces but for lamp standards, brackets and in a variety of other forms American metal workers have recently developed objects of wrought iron into one of the fine arts. This, distinctly, is craftsmanship, combining the vision of the designer with the skill of the artificer, and an exhibition of American metal work in decorative and architectural accessories would compare admirably with anything of the kind which could be assembled abroad today.

Nor, in the field of ceramics are American makers overlooking their opportunities in the field of decorative art. Individual craftsmen as well as great industrial potteries are producing beautiful ware which ranks as essentially our own, in that it does not attempt to reproduce European or Eastern originals. We still turn to England for Wedgewood, and to China and Japan for vases and bowls, and it is probable that we always will.



Candlesticks and other decorative accessories which in their design and workmanship uphold the best traditions of the craft

One of the most extensive uses of fine porcelains today, and one in which our designers join hands with unknown artists of the Far East, is in the conversion of Oriental vases into lamps, in which transformation our ability as designers displays itself in the taste with which the new shade is related in color and form to the old base.

Like the makers of American furniture, the makers of decorative accessories have felt free to turn to any age and any country of Europe for inspirational material. Thus from Old Spain, they have borrowed the art of the *guadamacilero,*

(Continued on page 81)



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Fine Exhibition of Beautiful Interiors

Twenty-three Rooms Expressing the Ideas of Famous Decorators, Designers and Craftsmen Are Shown This Year by the Art-in-Trades Club

By WINIFRED WILLSON

Illustrations from the Art-in-Trades Club Exhibition

THOSE who love beauty, who cherish it as an essential accessory of daily existence, rather than something to be stored in a museum, will find much to delight them in the Third Annual Exhibition of the Art-in-Trades Club, which opened at the Waldorf-Astoria in New York City on October 20th, and will be on view to the public until November 13th.

Twenty-three rooms, expressing the ideas of many of the most famous decorators, designers and craftsmen of America, reveal, with varying degrees of skill, the adaptation of historic decorative modes to modern usages.

Although, in such an exhibition, one might wish for more that is new and unique, expressing the present, rather than finding its roots in the past, it is perhaps captious to mention the dearth, with so much to delight the eye, and educate the aesthetic sense. A number of the rooms, at least, offer abundant indications of the decorator's desire to get away from precedent; to adapt and use, with knowledge and discrimination, the good in all the great art periods.

Notable as an example of resourceful adaptation is a fine Georgian library designed and executed for a Southern Colonial residence. Although Georgian in atmosphere and effect, the room cleverly combines furnishings of several different periods, and of two distinct nationalities. The mellow gold



A Georgian reception room exhibited by Sterling & Welch Co., is beautifully paneled in mellowed old deal, finely ornamented about the door frame, mirror, etc., with raised tarnished gold designs



Master's bedroom, planned, furnished and decorated by B. Altman & Company, is exceptionally beautiful with its ivory walls and panels of brilliant wall paper

of Georgian deal paneling serves as a rich background for heavily embroidered Jacobean curtains, worked in English hand crewel stitch, but designed under the Oriental influence so characteristic of the period. The rich green blues, reds and golden tones of the embroidery, standing out boldly against the background of the natural linen, pick up and emphasize the colors in the bookbindings and provide a wonderful contrast to the somber work of the walls.

The lighting is achieved by a table lamp and floor lamp, and by four brackets of two electric candles each — a bracket being placed in the center of each of the large panels on opposite sides of the room. In silver, with gold mountings, these brackets are easily recognized as Georgian sconces, slightly changed from the originals to meet modern conditions. Their engraved blue mirrors, crystal drops and rose colored shades make interesting spots of color, emphasizing again the various color notes of the bookbindings.

A fine old Queen Anne desk, a low back sofa, four chairs and a small table constitute the furniture—each piece admirably chosen.

The upholstery of the settle and easy chair deserves especial comment. It is blue ground tapestry in one of the Mille Fleur designs, that take their inspiration from the "Lady of the Unicorn" series in the Cluny Museum in Paris. This combination of the French Gothic with Jacobean, Queen Anne and Georgian, without conflict, and with real harmony, is evidence of the skill and artistry with which the room has been executed.

Another fascinating example of modern decorating is a master's bedroom refreshingly modern in feeling, despite the fact that the catalogue labels it as English of the Eighteenth Century. Exotic birds and flaunting flame colored flowers decorate the wall panels—Decor Chinois Panels, for which one learns, the blocks were hand cut in 1832 in far off Alsace. The twin beds, chiffonier, dresser, etc.,—modern pieces vaguely reminiscent of the Queen Anne period—are lacquered in soft green with dull gold decorations. These are relieved by smaller pieces—dressing cabinets and the like—in rich golden browns.

A panelled recess forms the background for the beds, gay in their flame colored taffeta spreads, while the dainty dressing table is backed by a broad window with outer hangings in striped flame color, and inner in plain dull green taffeta. The floor is covered with a seamless Tete de Negre carpet; an antique marble lends interest to one corner; and a chaise longue and wing chair covered in hand blocked linen repeat the colors

(Continued on page 72)



A deal Georgian library planned and carried out by the Colby Decorating Co., a room of exceptional warmth and dignity



One of a pair of very fine Silver Vegetable Dishes with Warmers, made for the Earl of Dudley in 1823, and now in the Crichton collection.

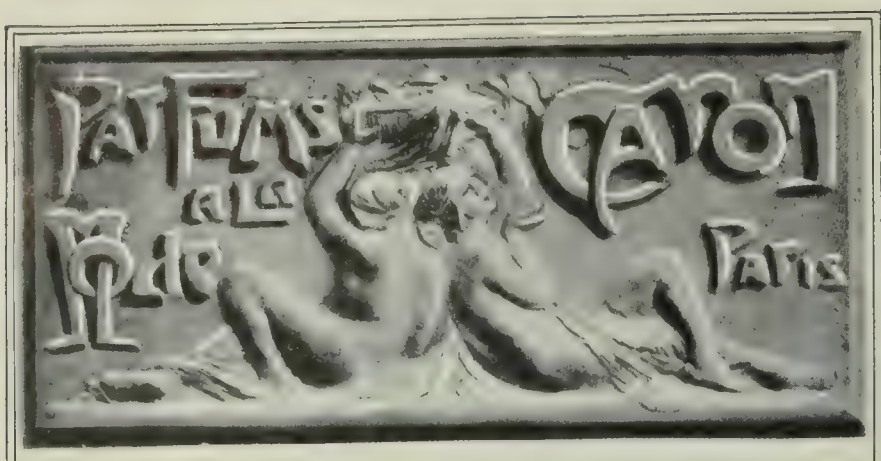
CREATED in the periods when the silversmiths of England achieved their finest work, many pieces in the Crichton collection of Old English Silver have, in addition to distinction of shape and design, the charm of historic association. Crichton craftsmen, in London, make noted Reproductions, in which the classic patterns are rendered with surpassing skill. Silver of merit moderately priced.

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389 Fifth Avenue New York

A Mill, a Mill Pond and a Malt House

(Continued from page 33)

white and pale pink seem to lure one to tread that way till the foot-bridge across the mill-race is reached. Here a pair of diminutive peacocks in box guard the descent into the rock garden.

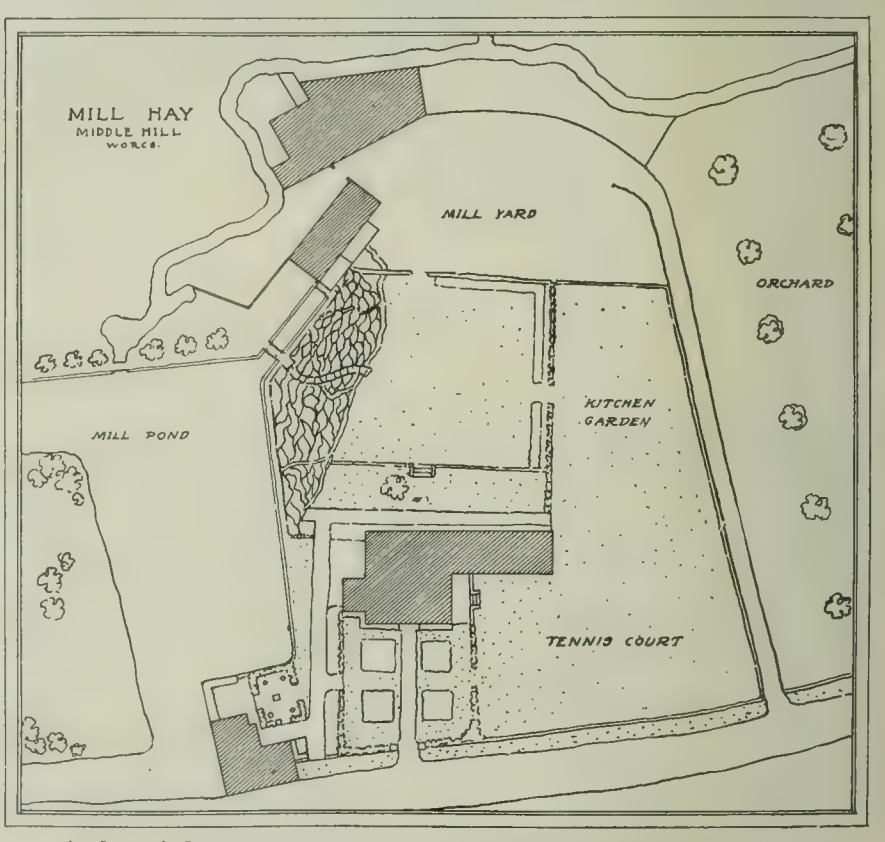
A rock garden can be either one of two things. It can either be excessively horrible and gauche, an arid waste of awkward rocks resembling nothing so much as a pile of unused and forgotten foundation stones. Or it can be the vehicle of a great deal of loveliness that cannot be compassed by any other means. It is scarcely necessary to add that the rock garden at Mill Hay belongs in the latter category.

In it are combined the delights of multi-colored flowers that take kindly to stony surroundings, water running, gurgling and splashing in little cascades, and nooks and crannies where ferns and other damp-loving growths nestle. The mill-race being above the rock garden, a sluice lets in an abundant supply of water which is carried off at the bottom to rejoin the stream. Besides the divers varieties of iris and other taller blooms that make the rock garden a very blaze of glorious color, odd corners are aglow with dwarf campanula, cystus, thyme, sweet alyssum and Virginia stock, while here and there are those minute things, quiet and unobtrusive, waiting to reward the true garden-lover who is willing to linger and loiter with the rare pleasure of wholly unexpected discovery.



The grass walk along the margin of the old mill pond with a glimpse of the house at the left and the malt house at the right

True garden lovers can always be told by watching their progress through a garden. They taste it and absorb it little by little and nothing is lost. The garden of Mill Hay is a place that invites this sort of thing. It is pre-eminently a garden-lover's garden, and for this reason, full of inspiration.



A plan of the garden at Mill Hay, Middle Hill, Worcester, showing the orchard and the tennis court



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M. Knoedler & Co.

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(Between 48th and 49th Streets)

Pair of Old English Watches—Circa 1790

Pair of Small Green Jadite Statues—Chien Lung Period







Queen Anne Tea-Caddy—Made by Thomas Ash, 1707

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In the English room above, the panelling in addition to the furniture is a product of the Orsenigo shops.

This is one of the nine rooms which in addition to extensive galleries are finished in English, French and Italian examples of the master periods.

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"An Orsenigo product insures perfection."

We are exhibiting in the Arts-in-Trades club exhibit on the Waldorf-Astoria roof in collaboration with Raymond Anthony Court.

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Notes on Ultra Modern Composers

(Continued from page 38)

has well borne out this theory of heredity in the Polish breadth and sweep of her musical creation, woven throughout with an Irish artistry and humor.

In a characteristically witty summary of one of her own concert programs of Songs in New York three winters ago, Poldowski quotes from the French poet, Sully Prudhomme, "I forbid anyone to deposit music on my verses," and with this typical gallicism, attacks her own manifestations of music so very brilliantly "deposited" upon the poems of Verlaine. But as counterpart of this tirade of Prudhomme, should be quoted a painter's retort to a poet, when feebly reproached by the latter for the grim omission of the favorite feature of his nose. "Sorry, sir, I found I really could not use it." But Poldowski, in spite of this frontal attack she continuously launches against herself, as a form of inferiority complex upon her really great art — has portrayed the poetic phantasies of Verlaine throughout her compositions with utter subtlety and sincerity, whom to quote Jean Aubry, the London critic, she has approached not only with a passionate admiration throughout her music, but with a kind of touching and well-merited devotion and rare understanding. It is this genuine quality of humor and pathos that gives her work such appeal.

Her settings to Verlaine's poems of Brûme, "Effet de Niege" and "Crepuscule du Soir Mystique." "L'Heure Exquise," "Pannyre aux Talons d'Or," sung by Marguerite d'Alvarez, Eva Gauthier and other singers on concert platforms in New York, London and Paris, which together with more recent works, such as "The Young Shepherd," "La Passante," and the poems of William Blake, "Reeds of Innocence" and "Song" have placed her talents upon an equal footing with the best of the modern composers of song, such as Debussy, Chausson and Ravel, to whom she is often likened.

Her further works, the orchestral buffoonery, of "Pat Malone's Wake," played by George Barrère with his orchestra here in New York, together with her "Nocturne" performed previously by Sir Henry Wood in the Queen's Hall, London, several seasons ago, as well as her "Miniature Suite for Wind Instruments" proves her a past master in the art of orchestration.

The subtle harmonization of her "Ensemble for Strings," played in London at Wigmore Hall in June of this year, with eight piano sketches, "Bloomsbury Waltz," "Musical Box," "Child Talking to Cat," "Picture of Clowns," from her London Sketches "The Caledonian Market," again place her on a pedestal apart as a creative artist of great merit with the dual quality felt in both her music and personality, of Irish humor and the pathos that is inseparable from the characteristics of the Pole. Her violin solo "Berceuse de L'Enfant Mourant," played by the celebrated violinist, Paul Kochanski, has a quality of tragic pathos, while the magical swing and sweep of her "Tango" reflects the breadth of her father's bow.

Such is an inadequate and brief appreciation of the work of Poldowski, who spent some eighteen months in this country three years ago, and during that time, in a few concerts throughout Boston, New York and Washington, established herself as a composer of rare musical beauty and subtlety, though the advent of her coming to America was not widely enough known or heralded to have given her the distinguished place and prestige she deserves musically. But it is to be hoped that we will again have the pleasure of hearing shortly further orchestral works of this artist, plus her operas "Blind" and "Silence," which have lain too long in obscurity unheard and unapplauded. Irène Poldowski should herself ere long return to this country to receive the late acclaim from us here in America, which is her due, as one of the foremost women composers of the world today.

THE International Composers' Guild announces that it will perform in its November program a work of Eugene Goossens, which will be led by the composer in person. This is a most timely announcement as Eugene Goossens is one of the best known figures as composer and leader of orchestra in Europe today. Though now already a second season in this country, acclaimed as conductor of the Rochester Symphony Orchestra, he has never been given the privilege or the courtesy of showing his powers in the city of New York, in spite of his name and fame in England and the Continent. Rochester and the musical organization started in that city have been quick to seize upon the opportunity of cornering the best in European maestros and with Eugene Goossens as guest conductor of her orchestra, has one of the ablest figures among the group of younger leaders of the modern school.

Eugene Goossens, a Belgian by birth, though English by habitation, together with his three brothers formed a unique group of musicians in London before the war. The Goossens Quartette,

(Continued on page 77)



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Contemporary Reminiscences

(Continued from page 41)

Stallings' reading is wide in the classics and in history and his memory is crammed with poetic passages, anecdotes, and personalia which rush out in a torrent when he talks. And he knows life and men by contact and association with all sorts and conditions of them. He has a fine equipment for a writer and an ambition strong enough to use that equipment to the best advantage. I have met Anderson but once and that only casually. He is kindly and cautious looking, slightly humorous in a Scots' fashion, gentle-mannered, reserved and evidently of strong character.

The best historical romance I believe that has been produced since James Branch Cabell and Maurice Hewlett were indulging their genius in that *genre* is Isabel Paterson's "The Singing Season." It is the story of a genuinely heroic figure, a merchant prince of Cordova, during the days when a crumbling feudalism was about to give way to the new order of the Renaissance. The novel is at once real and colorful; nothing in it seems exaggerated or overdrawn; it contains no false heroics or cloak and sword fustian; yet it is glamorous and moving. It is salty with wit and mellow with an astonishing wisdom. It seems fairly certain to me that the novel will continue to gain admirers until Mrs. Paterson will achieve recognition as one of the considerable novelists of our time.

Mrs. Paterson is intelligent and informed in a very real sense. She is truly sophisticated—not in the tinsel manner that word usually connotes, but in a knowledge of life and of human values. She is a true wit, capable of puncturing any absurdity with a sentence edged, polished and true as steel. Her dialectical resources are her pride and when, in an argumentative conversation of which she is perhaps a trifle too fond, she gets her opponent twisted up—which she knows how to do—she thrusts home her poignard expertly and mercilessly. Excepting dullards, with whom she is glad enough to have done, she makes friends in this manner when one would imagine she would make enemies. It is perhaps because she looks at life without illusions, sees clearly and thinks straight that she is able to write a romance that had not the false ring which brought the historical romance into disrepute.

Ben Hecht, who had just finished his new novel, "Humpty Dumpty," came to New York from Chicago during the middle of September, prepared to stay here six months working as a press representative of a new drama by Edwin Justin Mayer written around the character of Benvenuto Cellini. It is perhaps singularly appropriate that Hecht should be doing the press work for such a play, because he has in his character some resemblances to the dashing, swashbuckling, irreverent, boasting, vigorous and gifted artist who wrote the famous "Memoirs."

Hecht has elan and braggadocio, passion and cleverness, a quick if erratic sympathy, and he is ever at war with the limitations of life. It is probably himself who describes in the publishers' catalogue his new novel as "the story of the defeat of passion. In this novel our civilization with all its biological and psychological ancestry laid bare, rises to overpower one of its supermen. Savaron, the man, with a skyrocket for his soul, hurls himself against the invisible monster—the lifeless and decaying thing he identifies as society. Genius holds carnival in Savaron's mind. Brilliantly and futilely he struggles to extricate himself from the grip of the crowdmen of his day. . . . Love corrupts him, conventions repudiated by his mind steal into his heart, confusion begins to knock at his brain, and Savaron, the gay and unscrupulous giant, finds himself fastened to the earth of Lilliput."

Perhaps that is a little extravagant as a description of Hecht himself, but allowing for the extravagance there is a grain of truth in it. Whether he has found himself fastened to the earth of Lilliput and is now resigned to the fact or not, I do not know. But I do notice, perhaps with a tinge of regret, that he is much subdued since I saw him last; and that there has crept into his manner a great gentleness, a tolerance, a meditative warmth, and a more urbane humor. We had dinner one night and he took me first to see his friend, Joe Laurie, Jr., the blithe comedian of "Plain Jane," whom we visited for an hour or so in his dressing-room. Then he wanted to call on his friends, the Four Marx Brothers, playing in "I'll Say She Is."

These gay and comical brothers sprang out upon us from hiding places when we got into their main dressing-room and greeted Hecht with warm camaraderie. It was easy to observe that between Hecht and Laurie and the Marx Brothers there were grounds of understanding, of rapprochement, of common experience, sympathies, and knowledge. And this I have found to be true with all of Hecht's friends, especially his nonliterary ones. He knows the simple, earthy, direct, natural and shrewdly intelligent men of the burlesque shows and circuses, cabarets and sports promotion, newspaper offices and industrial organizations—the men of the "seven lively arts" and he knows them through the heart as well as through the head.

(Continued on page 70)

An American Painter with Humor and Poetry

(Continued from page 31)

met with in many good painters skilled perhaps in technique but deficient in imagination. Lastly, and most important of all, Achsa Brewster has a keen feeling for beauty, for she is pleased and proud—as I seem to read in her work—to cultivate the feminine side of her artistic temperament. There is femininity, consequently personal beauty, in her every idea, in her every touch—in her tender, free draughtsmanship, in the fine, various modulations of her sensitive coloring, in its lightness, airiness and luminosity. Especially is it feminine in its absence from strain, and in the presence of a reticent playfulness in the treatment of the charming, inventive subject-matter. The so genuine originality ensuing is due to deeplying qualities, distinct from artificially stimulated acquirements which may be more commanding but are generally less arresting.

Mrs. Brewster has had the good fortune to complete her training in privileged circumstances. Sojourn in the East opened and matured her talent, study in Italy developed her craftsmanship and initiated her into different mediums over and above the limited and jaded oil-technique of the Paris schools. Many of her motives are suggested by the life and scenery of the lovely islands of Capri and Ceylon, while best of all influences having contributed to the formation and furtherance of her charming gifts are the encouragement and understanding she meets from her husband, also a fine painter, for is it not through its echo that an artist is most likely to listen to the voice of his own ideal?

The Two Frenchmen—Bourdelle and France

(Continued from page 34)

continues to interest mankind, is Anatole France the poet"; by which he means not merely France's metrical composition but "that large body of work which, though prose in form, is poetic in inspiration and seems to recall by its subtle cadences that haunting Virgilian music which has ever affected him so profoundly."

It has been most wisely said recently of Anatole France, that of the many French writers who have placed their all on finding *le mot juste* no one has so uniformly and so successfully always discovered and used the exact perfect word and this is what makes for "the music of his prose sentences."

Finally, Mr. May says that Anatole France will stand as the supreme master of style in the construction of melodious prose. It is interesting that this book should be published as France dies.



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Contemporary Reminiscences

(Continued from page 68)

Polemical writing has been largely out of fashion since the days when a Hazlitt could pillory a Gifford and a Byron could denounce Scots reviewers. It is the era of punctilio in debate, of careful statement and cautious slander. A savage outburst by the English critic, J. Middleton Murry, has proved, however, that critics can still throw discretion to the winds and become inflamed with a passion to right a wrong. It seems that Murry was incensed by Moore's derogatory statements about Thomas Hardy's novels which appear in the new "Conversations in Ebury Street." Moore refers to "Tess of the D'Urbervilles" and "Jude the Obscure" as "those absurd works" and makes disparaging comments about Hardy's prose style, which he calls "muddy." Murry, possibly wishing to shield Hardy in his old age from the barbs of criticism, leaps at once to Hardy's defense and falls upon Moore with a blind fury. It is a chivalrous and romantic act, very thrilling to witness. And, like all such acts, it is a little ridiculous. "Fool, fool that he is!" writes Murry, "Why could he not refrain? This senile indecency will be remembered against him forever. . . . It is simply the spluttering of venom."

This is thrilling; but, after all, it is not necessarily evidence of blackness of soul, corruption, and evil envy to find fault with Hardy's novels. It has been done before. Sir Arthur Quiller-Couch in "Adventures in Criticism" compares "Esther Waters" with "Tess of the D'Urbervilles," much to the latter's disadvantage.

The two English authors whom it is smart just now to read are Aldous Huxley and Michael Arlen. Huxley is in his early thirties and Arlen is in his middle twenties. Huxley is the grandson of Thomas Huxley, the famous scientist, and nephew of Mrs. Humphry Ward, the novelist. Arlen is a young Armenian, educated at Oxford, whose real name is Dikran Kuyumjian. His first book, "A London Venture," was so close and able an imitation of George Moore that several English reviewers staked their reputations on the belief that Moore had written the book under a pseudonym. In his later books, "These Charming People," "The Romantic Lady," and "The Green Hat," Arlen has developed a manner of his own—a manner that is opaque and vitreous and full of vague hints which don't mean anything in particular. His stories are treated with a mixture of cynicism and sentimentality; and, since they are about lords and ladies of English society, they have somewhat the same appeal as Ouida—a twentieth-century, post-war Ouida.

Huxley's stories have much more substance to them; they are usually satirical, but they are founded upon a great understanding and pity for human nature. Almost invariably there comes into his stories a situation whereby Huxley implies a conviction that women are more sensual than men and that, as a result, women are always pestering men, so they can't get on with the work they have to do in the world. Having implied the conviction, however, Huxley usually depicts the male's work in the world as slightly ridiculous and so expresses a doubt whether it matters one way or another whether the male gets on with it or not.

Huxley's "Chrome Yellow," "Antic Hay," and "Young Archimedes" are probably preludes to a finely orchestrated body of literary work; for Huxley is a scholar who is also an artist and a writer of excellent prose. He is a tall, gaunt, stooped young man, with a curious mouth somewhat hidden by a moustache.

During the first week in October Somerset Maugham was in New York for a few days on his way to Mexico. I related in this magazine last year how Maugham spends a certain part of each year in travel to remote parts of the earth, making notes which he dictates to a stenographer and how he returns to London after his excursion and shuts himself up until he has writen a book and possibly also a play. . . . In Margaret Leech's "The Back of the Book," a clever novel, there is a depiction of the sort of parties held by the group of New York drama critics, columnists, playwrights whom Mrs. Atherton called the "sophisticates" in her novel, "Black Oxen." Miss Leech has been less romantic about them than Mrs. Atherton. . . .

Every now and then a fine or great book gets swamped by the flood of fiction and does not gain the recognition it merits. Usually, though, people of taste and discrimination happen upon it by chance and begin talking about it, and very soon what was allowed to go unnoticed for several years is acclaimed on all sides as a masterpiece. A book of this sort is Norman Douglas's "South Wind," which I reviewed enthusiastically about six years ago. Lately people as divergent in their tastes as Elinor Wylie and Hendrik Van Loon have told me it is one of the most delightful books of modern times. Miss Wylie's book, "Jennifer Lorn," is a book which I predict will have the same fate as "South Wind": it will achieve its full recognition gradually. Now I hear of a novel, "The Orissers," which fell flat when Scribner's published it a couple of years ago. A number of people have told me that it is a masterwork and what they tell me of it—even if I have not yet read it—inclines me to believe they are right.



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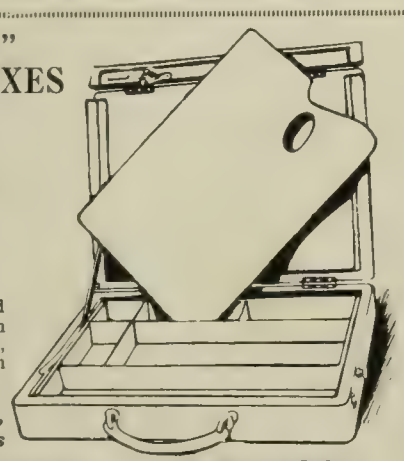
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Fine Exhibition of Beautiful Interiors

(Continued from page 62)

of the wall panels, and speak of comfort for the fortunate though imaginary occupants.

From an historic standpoint, the most interesting room exhibited is an Elizabethan living room, the restoration of a room in an old house known as "The Kings' House" at Thetford, England. This house is reputed to be well over three centuries old. The whole interior of the present building is believed to have formed a part of a residence which James I bought and altered for his recreation at Thetford, where he and his merry companions spent many riotous hours. This beautiful panelled chamber, with its elaborate over mantel and fluted Ionic pilasters, was doubtless the scene of many a gay revelry or wild carousal. There is a majesty, a sense of harmony and repose in this great panelled hall that can hardly be described. The deep recessed window, with its leaded panes and rich scarlet hangings, the tapestries and priceless old furnishings, combine to create an interior of such dignity and grandeur as we seldom see in our democratic—if resplendent—America. Charles of London is the decorator of this interesting historic chamber.

Another fine example of old English panelling is a Georgian deal panelled room brought to this country and exhibited by the Sterling and Welch Company of Cleveland. The lacquered decorations of the woodwork—quite Oriental in feeling—are especially interesting. A love seat in crimson brocatelle, which originally came from Kent House, England; a Nelson wing chair in tapestry; two Coramandel black lacquered commodes; a fine Kermanshah rug and an inlaid William and Mary cabinet help to create an atmosphere that is restful and rich in historic interest.

English taste in the Eighteenth Century is further represented in a dining room by Frank Partridge, Inc., and Stair and Andrew, with a fine old Sheraton sideboard and Chinese Chippendale chairs; and in an English sitting room by Henry F. Bultitude, of New York.

One must not forget the Spanish-Italian entresol decorated by Raymond Anthony Court, Inc., in collaboration with the Orsenigo Co., Inc., which serves as a notable introduction to the exhibit. The walls are of rough cement in terra cotta color, such as are seen in the chateaux in southern France, Italy and Spain and show the delightful soft discolorations caused by moss and weather stains. Around the base and cornice is a band of tiling in striking colors ornamented with Spanish motifs. The ceiling is in walnut with a blue-green background, a gay striped awning concealing the skylight in the center. Black and white imitation marble tiles, covered with a few small but fine Spanish rugs, provide a striking floor covering. The hall is lighted by antique Italian iron sconces. A rare old sixteenth century credence harmonizes gracefully with a number of fine modern reproductions while a pair of early Spanish wrought-iron gates guard the entrance. This exotic background provides an appropriate setting for a rare old Renaissance tapestry.

How different in feeling are the rooms representing the American Colonial period! Very cheerful, but reserved, is a Colonial breakfast room of the late Eighteenth Century, decorated by W. and J. Sloane of New York. A Colonial apartment by M. L. Overton is especially interesting to those in moderate circumstances. Mr. Overton has aimed to reproduce the charm of Colonial simplicity without sacrificing modern comfort and convenience. So admirably does this apartment answer the question: "How can I furnish a small apartment with things that are in good taste, moderate in price and lasting in value?" that it is well worth an article in itself, and will, accordingly, have one devoted to it at another time.

An unusually lovely feature of the exhibit—also American—is a beautiful hand forged grille, executed by Edward F. Caldwell Company of New York, which serves as a gateway to an interesting conservatory. This grille, sent on for the exhibit through the courtesy of the owner, will later be shown at the Metropolitan Museum. It is executed entirely in hand-wrought metals, the animals and mascarons being either beaten or forged out of sterling silver, copper, or iron. Although entirely original in design, the slightly conventionalized ornaments suggest vaguely the frivolities of Berain. It is a piece of metal work which repays the closest inspection.

Representative of the craftsmanship of another day and another land, is a fine collection of Toiles de Jouy, loaned by Harry Werne, president of the Art-in-Trades Club. These fascinating French printed fabrics are becoming rarer and rarer; some are indeed almost priceless.

Then last, but not at all least, one discovers a Medieval Studio by the Edgewater Tapestry Looms of New York. Here are gathered together, in Medieval surroundings, and among the tools of his trade, the products of the designer's imagination and skill.

Altogether, it is an arresting and illuminating exhibition — a worthy successor to those which this valuable organization has sponsored in the past.



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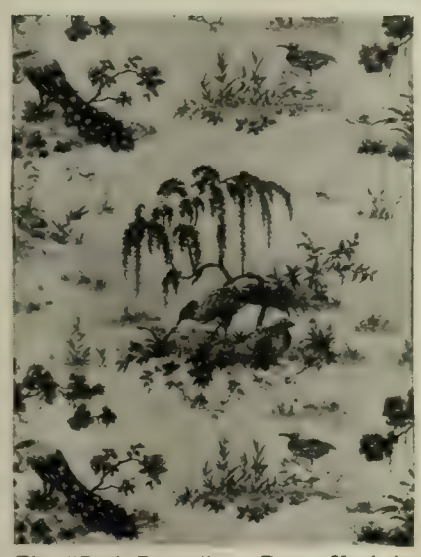
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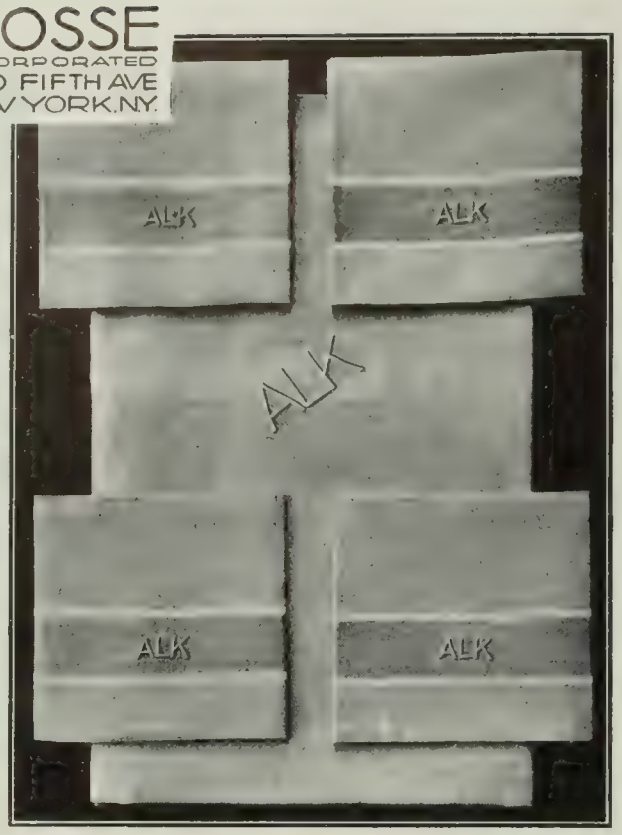
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The Piano as a Piece of Period Furniture

(Continued from page 47)



A piano case in special walnut of Italian 17th Century design

of furniture is, after all, a question of design, and design in the field of our industrial arts has shown a marked advance from year to year for the past twenty years or so. It is true that the design of piano cases, like furniture, in the styles of the historic periods is mainly a matter of adaptation, but by no means an easier task on that account.

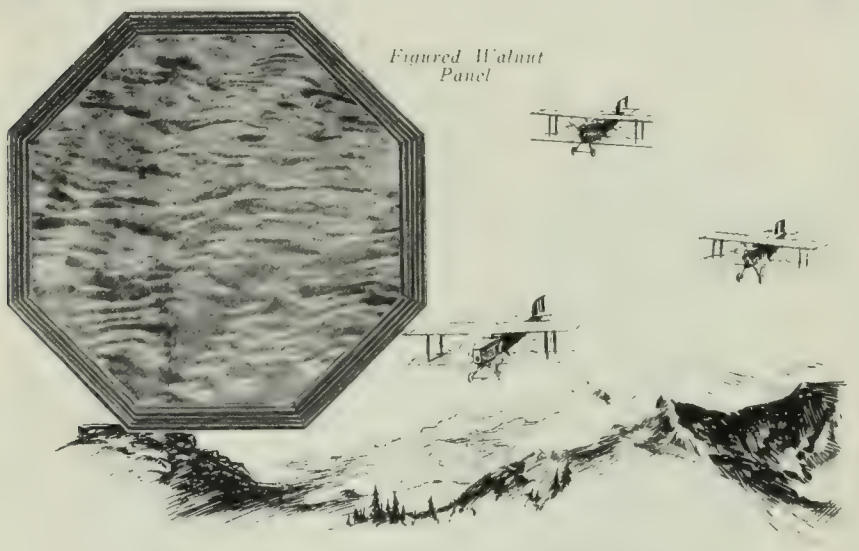
The part which design now plays in manufacture is an interesting one, and holds great promise for the future of our industrial art. Manufacturers today compete with each other not only in the inherent qualities of their products, but in the applied quality of design. Design, in other words, or beauty, if you prefer a more comprehensive term, has been found to possess a definite commercial value and to give an actual commercial advantage in competition with the thing which is unbeautiful and poorly designed.

Today there is no question as to the necessity of good design in piano cases, where beauty of design formed no part of the idea of the pianos of a generation ago. They were simply musical instruments, of greater or less merit as such, and made no pretense of being beautiful in appearance, or designed to conform with other pieces of furniture. The piano, in fact, was not regarded as a piece of furniture as it is today. For the present evolution we have several circumstances to thank—the general awakening of appreciation and taste, the remarkable improvement in furniture design, and the increased competition among manufacturers in the purely beautiful aspect of their products.

From the point of view of interior decoration in its more popular phases, as well as from practical considerations, the making of small grand pianos has made it possible for many people to have a piano in rooms too small to allow the possibility of the full size grand. And these smaller pianos are characterized by as much grace and interest in their design as the larger instruments, so that they are a decorative addition rather than a disturbing element in interior decoration.

As to the type of carping critic mentioned a little earlier, I would like nothing better than an opportunity to take him about, here and there, where he might see, perhaps for the first time, some of the things that are being made in this country today, such as the cases of modern American pianos.

The plain fact is that we are living in an age of beautifully made things, mechanically perfected to a point beyond the most ardent dreams of our esthetic ancestors. We are the heirs to all the beauty, all the inspiration of the Old World, and American makers have sincerely built this beauty and inspiration into the dual expression of outward form and subtle tone which, together, are he modern piano. Our illustrations were selected to prove this point, and we feel that they emphatically do so.



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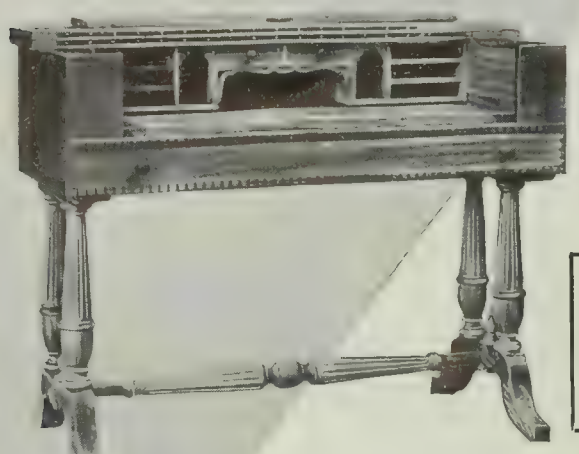
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"They Make Your "Bluebird" FLAT-Extending CURTAIN RODS Curtains Prettier"

The Annual Automobile Salon

(Continued from page 53)

Packard Single Eight, has called forth the best body building efforts of Fleetwood, Derham of Philadelphia and Judkins. Pierce-Arrow will be there, the new, smaller and lighter six, with bodies of rare charm designed by Le Baron. This is Pierce-Arrow's reappearance at this most aristocratic of all automobile shows, and those whose memories go back to the early days of American motoring will welcome it warmly. An unusual exhibit will be that of four costly, powerful and racy Isotta-Fraschini cars, displayed by their American sponsor, Captain D'Annunzio, son of the famous Italian poet-statesman, who, at the Salon, will act also as guardian of the Belgian Excelsior, in several models—one of the finest of all European cars.

The Duesenberg, designed and built by Fred S. Duesenberg and his organization, was the first American car to appear with four wheel brakes, a straight-eight motor and automatic chassis lubrication. I might add, too, that the Duesenberg is the only car in the world which has won both the European Grand Prix race and the famous Indianapolis Sweepstakes. The Duesenberg will be at the Salon. The Minerva, of Belgium, toward which European royalty seems to lean so strongly, will be there. So will that famous French vehicle of power and prestige, the Renault.

I have followed the Salon for many years and my memory does not enable me to recall any previous appearance there of the Wills Sainte Claire. And, yet, it is a Salon type of car and will be present this year. I have the very highest regard for the surprising performance of this comparatively new American machine. Discerning students of motoring will rejoice that the Mercer, in new guise, will be at the Salon.



Willoughby of Utica will reveal several innovations in custom-built bodies, including this unusual interior on a Cadillac sedan-limousine. The upholstery of seats is in blue figured leather, as are the auxiliary chairs, which face backward for card playing. The table fits under the rear seat.



A glimpse at the interior of one of the Lincoln cars shows a plain but comfortable interior with a removable arm rest dividing the rear seat. This is a collapsible cabriolet by Brunn.

Notes on Ultra Modern Composers

(Continued from page 66)

however, was tragically broken asunder by the death of one brother, the cellist of the family, in the war. The remaining brothers have drifted into various musical channels, but Eugene forged ahead both in composition and leadership, and through his association with Sir Thomas Beecham and the early production of the Russian Ballet and operas in London, straightway found his place in Convent Garden, while through concerts in the Queen's Hall, Albert Hall, and his own series of "Promenade Concerts" given at the Aeolian Hall, has proved his astuteness and brilliancy in orchestral direction and rendition of modern musical composition. However, it is as a composer, of serious dimensions, that he has made his name today and is quoted as one of the foremost men in the present development of modern music in England. With others in that field, Frank Bridge, Arnold Bax, John Ireland, Gustav Holst, Lord Berners, Vaughan Williams of varied talents that England has produced in musicians, Eugene Goossens must be rated as one of the foremost and outstanding figures. His musical opus are as varied in kind as his talents, for he is not only an orchestral leader of note, but a viola player, violinist and pianist of the first order, and though his list of works would be too lengthy to enumerate in this short summary, his orchestral opus, "Tam O'Shanter," "By the Tarn," "Prelude to Philip II" are the best know and have been the most widely played. "Five Impressions of a Holiday" for a trio, "Two Sketches for a String Quartette," his piano group of "The Gargoyle," "The Hurdy Gurdy Man," "March of the Wooden Soldiers," "The Marionette Show," as well as "Quintette for Piano and Strings" and suite for flute, violin and harp plus many songs, of which the best known "Teatime," "Epigram," "Philomel," sung again recently by Eva Gauthier, have further added to his fame on concert platforms the world over. So it is with vivid pleasure and expectancy that we look forward to the production of his new work with the International Composers' Guild on the evening of December the tenth to welcome Eugene Goossens in person to the New York concert stage. November and December have so well launched us upon a new musical year that we can but hope the advent of other forthcoming events in the musical world may prove as alluring in attraction and give us the grace of captivating the title so long contested by London, Paris and Berlin of the City of New York being the musical art center of the world today.



In this room the completely panelled walls offer an opportunity for the ceiling to make or mar the room.

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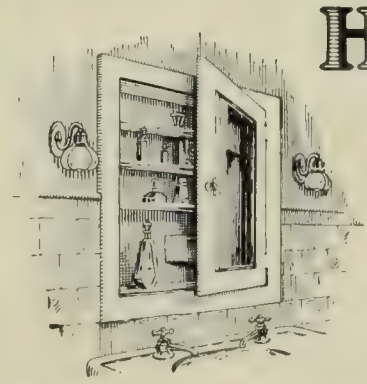
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The Lure of the Tropics

(Continued from page 58)

places, jostle and bargain with the fruit venders, listen to the jargon of mixed tongues, stroll through mysterious winding streets, gaze speculatively at shuttered balconied windows, and for pure love of it all, put up at some native hostelry, he is at liberty to do so. And perhaps his experiences ashore will make him appreciate more fully on his return the spic and span-ness of his stateroom, the beautiful repose of its grey-panelled walls and chintz-covered couch, the conveniences of the man's meeting-place. Women congregate there to smoke daintily tipped cigarettes and discuss things generally.

In addition, there is a delightful social room and library, decorated artistically in grey and white in Adam design. Chintz-covered armchairs and couches make comfortable retreats when one is disposed to while away an afternoon lazily with a book, or spend an evening at the card table.

A very interesting feature of the United Fruit Company's steamers



One of the many refreshingly comfortable bedrooms on the "Santa Marta." Like all the other bedrooms on this steamship, it opens out of doors

electric wall fan, and the connecting bathroom.

An unusual feature of these steamers is the arrangement of the staterooms. All are outside, with large windows commanding a generous view of sea and sky and passing ships. Many are equipped with beds and private baths, beautifully tiled. All are bright, airy and cheerful, and one can loll in them on a chintz-covered couch as comfortably as in a steamer chair on deck. That is, of course, if one is in a mood for solitude.

For the socially inclined there is the palm-room at the end of the deck, opening out on it by means of glass doors. This room is made cozy and inviting and homelike with cushioned wicker furniture and tables where passengers may play cards or have tea. Potted shrubs and ivied trellised walls impart an atmosphere of green woods that is very restful after the brilliancy of sun and sea. It is a delightful place during siesta hours, or at night—the deep, dark night of the tropics—or its splendid moonlight; open to the cool air of the sea, one could easily dance the night away there, or dream it.

For lovers of pipes and tobacco the smoking-room is always a mecca. On each steamer there is a smoking-room done richly in soft, dark-colored leather and mahogany. And it is not rigidly a is the dining-room service, for breakfast, lunch or dinner may be had from the regular menu or ordered a la carte without any extra charge. This feature makes for variety and does away with the boredom and lack of zest which usually attend a long stereotyped meal. A free choice makes dining on shipboard a real joy. Nothing whips up the appetite like sea air, and nothing induces pleasure in eating like nice surroundings and services. Gay-curtained windows, sunlight softly reflected from panelled grey walls, vases of colorful flowers on every table, armchairs in which passengers can sit in restful dalliance over meals, make an ensemble of comfort that is no doubt the reason why travel on these ships is increasing daily.

Special ventilating devices, steam heat, and radio telegraph equipments are provided on all ships of the line. The comfort of passengers is the company's first thought and nothing which can contribute to their pleasure and well-being is overlooked. As a result, cruising in the tropics is fast growing in popularity.

Straight to picturesque Havana steer the white, gleaming ships of this fleet, and when the mountains of Cuba emerge on the horizon, it is hard to realize that four days of the trip have drifted by. At

(Continued on page 82)

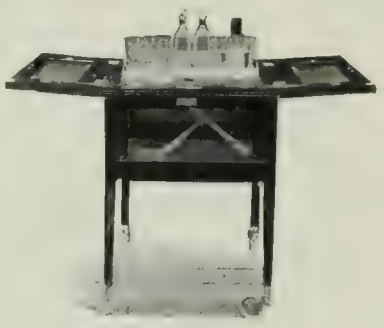
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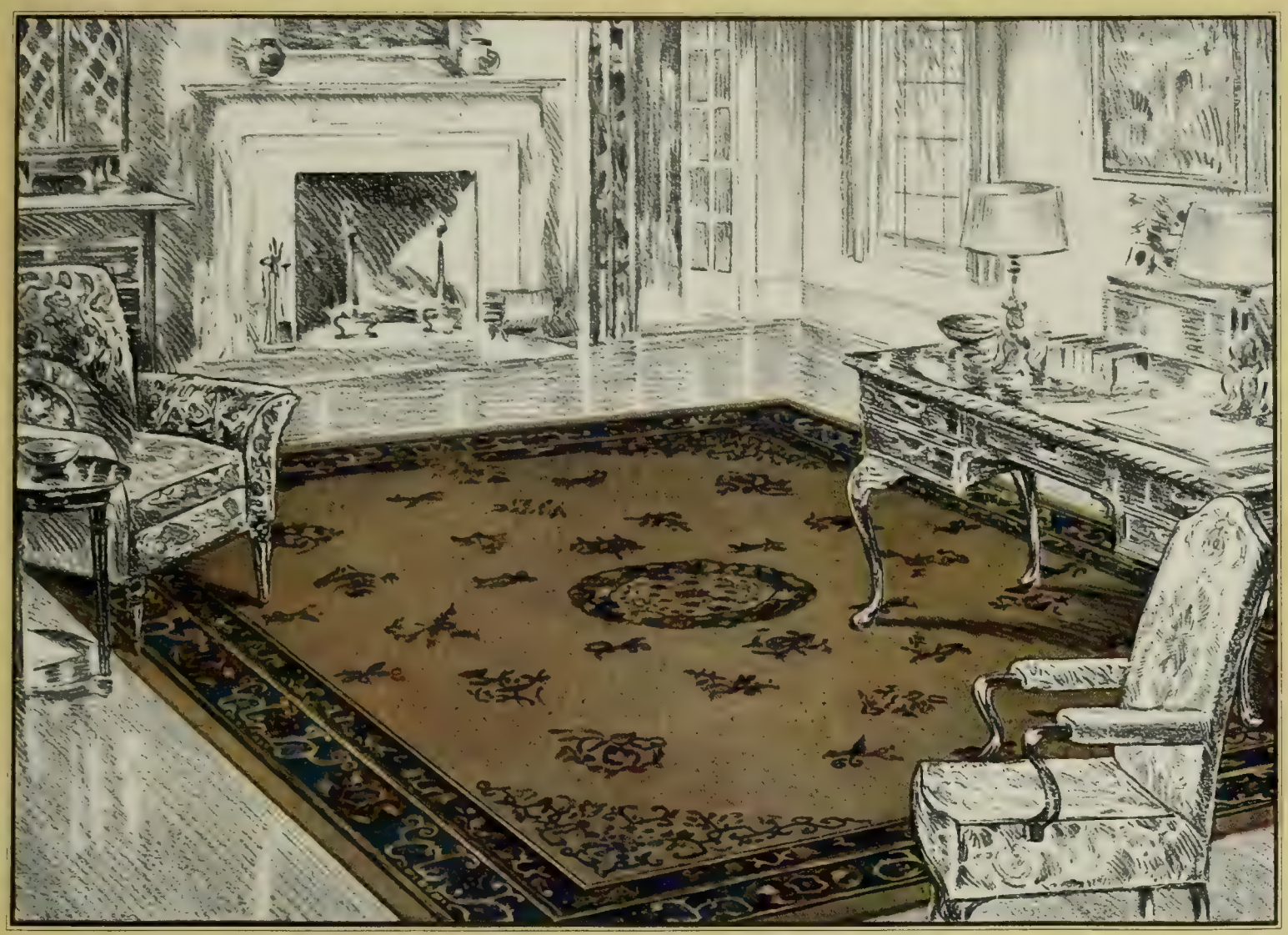
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Art in Incidental Furnishings

(Continued from page 60)



Photograph by Drix Duryea *Furniture by Danforth Erskine*

Model of an American clipper ship, one of the most interesting decorative accessories which have recently come into vogue. The work of Capt. E. A. McCann

or leather-worker, and have fashioned screens of richly embossed leather, and illuminated leather book covers.

From France a more feminine decorative fancy has engaged the attention of certain manufacturers, and added to the resources of the interior decorator—the design and production of decorative cushions, including fantastic floor cushions of brocades and velvets.



A metal lamp of unusual design showing our tendency to evolve new forms

In the realm of decorative accessories, now so varied in origin and so finely made, it would be as difficult as it is in the case of interior decoration to say whether appreciation has come to people as a whole because the things were placed in shops to be seen and bought, or because our manufacturers have taken to the making of varied, beautiful, and interesting decorative accessories in response to an ever growing demand.

Certainly there is no excuse today for harboring ugly, ill-designed makeshifts in lamps, mirrors, clocks and other incidental decorative objects. Though impossible fortunately to produce in quantity as a commercial proposition, even ship models are made today by individual craftsmen who care enough about the incomparably decorative result, for people who appreciate it enough to pay the necessary cost.

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(Continued on page 87)



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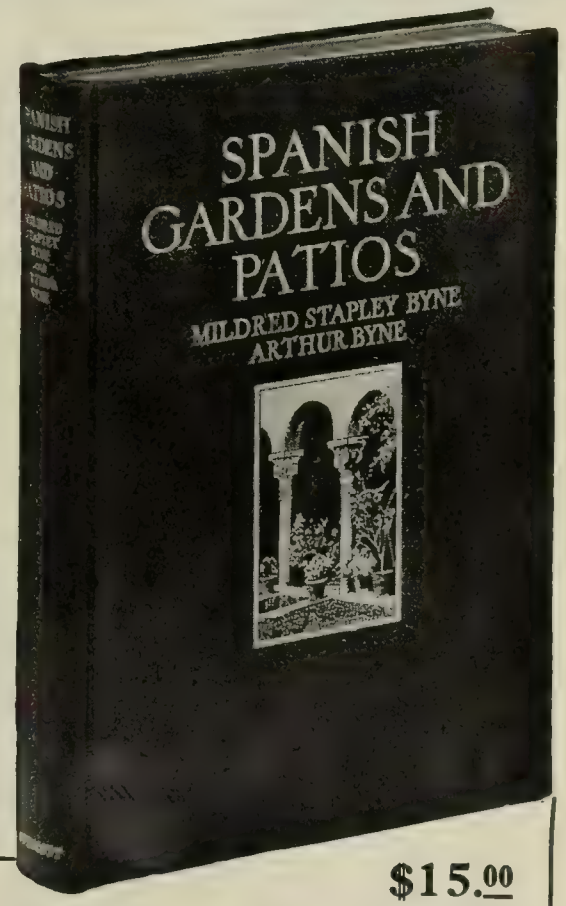
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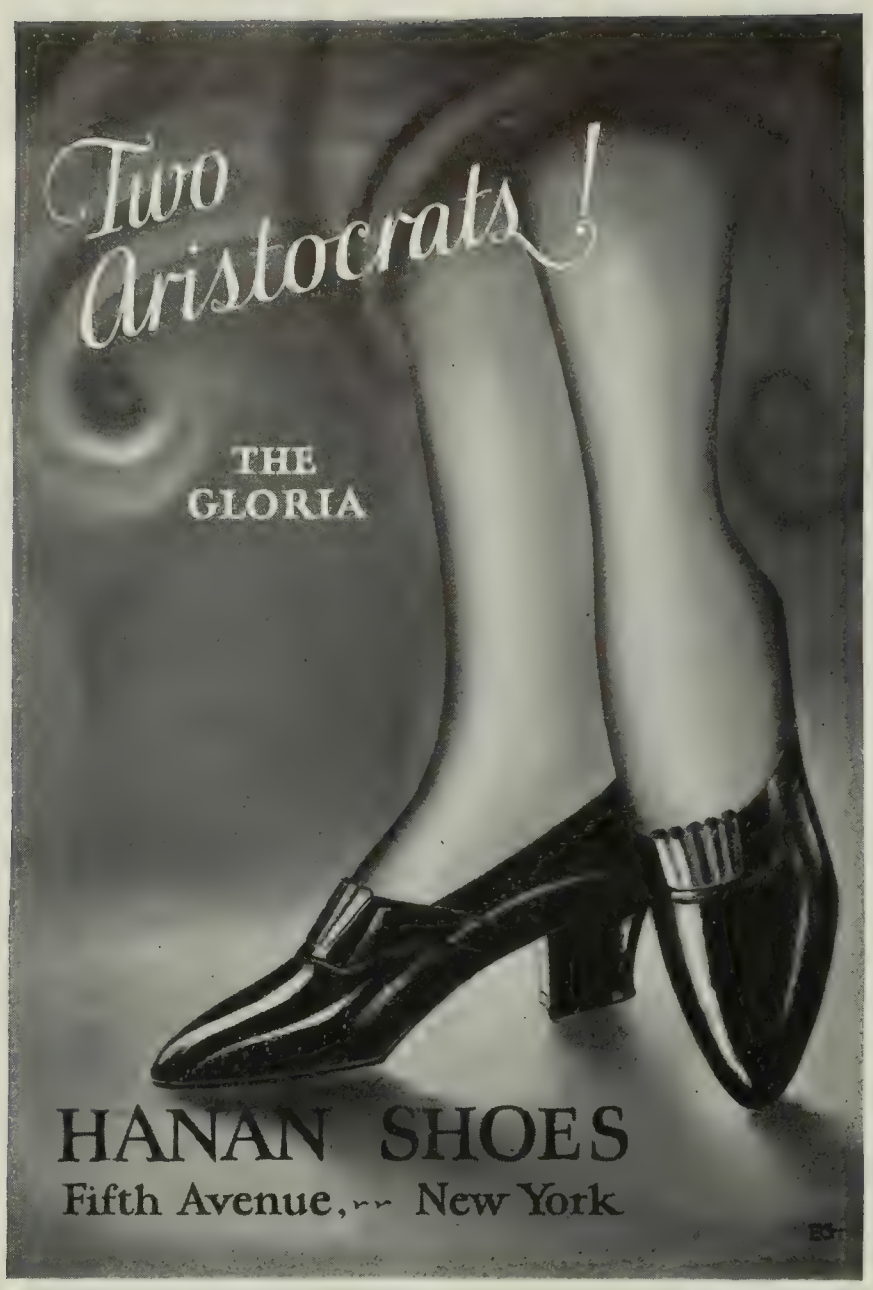


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The Lure of the Tropics

(Continued from page 78)

first sight, Cuba appears all grey —a vapory grey, then all green, the uppermost mountain peaks all hooded with mist. On closer view the beauty of the island reveals itself in strange forms of color. Purplish streaks with shadowings here and there of forest hollows, a red billowing of roofs and enormous luxuriant palms, growing up amongst it all, higher than the towers of the cathedrals.

Havana, the capital of Cuba, is called the Paris of the Western World. It is modern in all respects, but yet is wistfully reminiscent of the times when charming senoritas listened behind latticed windows to the strummed serenades of their gallant sweethearts — and galleons rode at anchor in the harbor. There are narrow, winding streets that twist and turn in a maze of colorful booths and shops, past arcades and ancient courtyards, till they lose themselves in the Prado.

There is a magnificent modern hotel on the Prado, fronting on a wide, double boulevard, with a charming view of the sea-wall at Malecon, and vistas of castles, ruined churches and fine cathedrals. Morro Castle, at the entrance of the harbor, brings memories of the days when buccaneers of the Caribbean sought again and again to capture the port for its wealth of treasure-laden galleons. Today Havana, with its 350,000 inhabitants, is rich beyond the wildest dreams of the blood-thirsty buccaneers.

Cuba is left with regret for Jamaica, the loveliest isle of the West Indies, the Gem of the Caribbean, out of which it rises to a height of 7,360 feet. In Kingston Harbor, one of the finest in the world, and a port of call for us, there lie, many fathoms deep, the ruins of Port Royal, the old capital of Jamaica.

It was once known as the "wickedest spot on earth," a rendezvous for all kinds of colorful adventurers. Later, an earthquake destroyed it, and today the natives will tell in awed whispers of the tolling at midnight of its cathedral bell far, far below the waves.

Jamaica is unsurpassed for scenic beauty, and boasts two thousand miles of perfect motor roads. Kingston, the capital, is a city of great, quaint charm. It is at the foot of the Blue Mountain Range. Here the traveler can enjoy to his heart's content golf, tennis, cricket, polo, sailing and motoring.

The Panama Canal, that great feat of modern engineering, holds its own in that land of spectacles. Cristobal is a port of call at the northern end of the Canal, where passengers for Valparaiso, Chile, and other west coast ports change steamers. Ample time is given for a visit through the canal, its cuts and locks and dams. One may also take in the ancient city of Panama, the stopping-places of the daring men and women who surged in the gold rush to California in 1849. The depredations of Buccaneer Henry Morgan reached the old Panama City. It was sacked and burned in 1671; its ruins are still to be seen close by.

Isthmian history is very interesting and one can learn a great deal about it from the library of the ship during the cruise. Calls are made at Cartagena, Puerto Colombia and Santa Marta. Cartagena was once the treasure city of the Spaniards, who built a wall around it to keep out the pirates. Extensive oil fields are located in the interior. Then there is Costa Rica, and wonderful San José, with its world-famed opera house, and its atmosphere of charming hospitality. One is bound to like Costa Rica, too, with its Old World attractiveness.

The Dynamic Mordkin Returns This Winter

(Continued from page 44)

itself has been moving forward. And we must remember, too, that anyone so volatile as a dancer—especially one of the dynamic and sensitive gifts of a Mordkin—is able to react to a stimulus from outside, to a demand from beyond the footlights. I rather imagine that Mikhail Mordkin will receive a thrill himself from playing before his first new audience in America comparable with that which he experienced back in the spring of 1910. And if he does, his future is secure with us, for he will repay that thrill in the way which only the theatre knows.

I am not so sure that we are even yet ready to appraise Mordkin as a dancer as compared with other great masters of the ballet. Technique, somehow, doesn't mean so much to us as the human stuff of the artist's imagination. Splitting hairs on the subject is not our forte as it is in Moscow and Petrograd. One thing, though, I am sure we shall detect and put down to Mordkin's credit, and that is that he is a great showman. He knows how to extract the last ounce of theatrical value from his physical and interpretive gifts. He stages himself. And our American nature peculiarly responds to that element in the artist. We love the bravado of it. If he doesn't watch out, Mordkin will be adopted by America just as surely as Cyril Maude and Galli-Curci and Charlie Chaplin!

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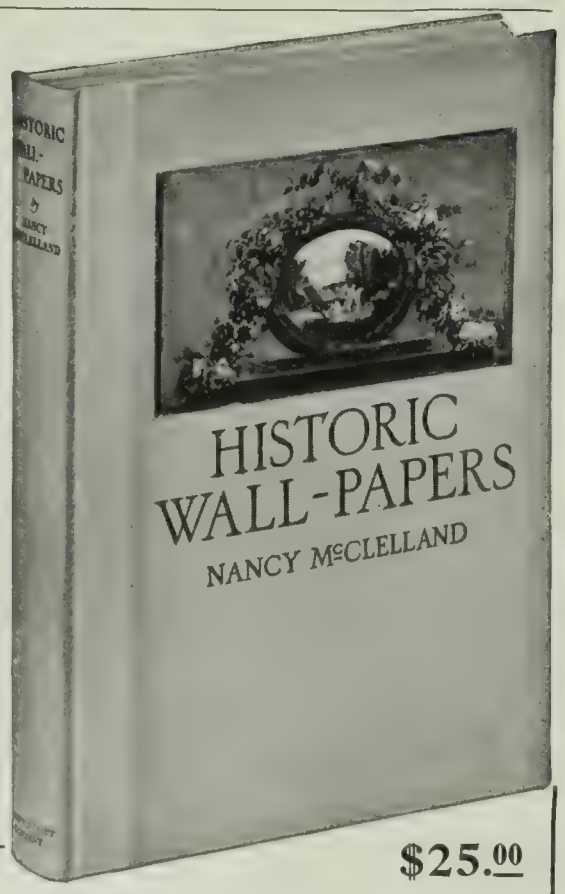
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Of Arts & Decoration, published monthly at New York, N. Y., for October 1, 1924.

State of N. Y. } s.s.
County of N. Y. }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared A. W. Sutton, who having been duly sworn according to law, deposes and says that he is the Business Manager of the Arts & Decoration, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—Arts & Decoration Publishing Co., Inc., 45 West 45th Street, New York City.

Editor—Mary Fanton Roberts, 45 West 45th St., New York City.

Managing Editor—None.

Business Manager—A. W. Sutton, 45 West 45th Street, New York City.

2. That the owner is:

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Under Cover

A Gay and Caustic Personal Review of the Latest Books

By BENJAMIN DE CASSERES

THE FAILURE. *By Giovanni Papini.* (Harcourt, Brace & Co.)

I no sooner think I have caught Papini in my critical net than presto! the net vanishes and there stands Giovanni on the sky-line hurling verbal bombs at me. He is an intensely serious person with the most brazen and polyphonic ego extant. I like him. I hate him. He is great. He is not. He is a chameleon. He is a demagogue. He is a god. He is a fool. He is a sadist. He is not. He is a great writer. No — he is only a scurrillous rhetorician. That's the way he's had me going —until I read "The Failure." I read it from cover to cover. I read it again. I will probably read it many times—because it is one of the most astounding confessions of all times.

The "failure" is Papini himself. But in writing this psychic diary of his failure he becomes a success, like Amiel, who wrote a journal to record his failures, and thereby became an immortal. Papini records his dismal youth, his hatreds, his aspiration to be God, to be the supreme genius of the ages, to transform humanity, to batter his way out of matter, to wring the necks of the famous Medusa sisters, to squat on the skull of the Devil, to blow the universe to atoms — all in fiery, dithyrambic, vitriolic prose. He is a powder-house of contrarieties and deadly paradoxes. He uses the brains of Victor Hugo, Nietzsche and Walt Whitman for his inkpots. He uses the tongue of the Serpent of the Apocalypse for his pen. If you believe I exaggerate, read the book. You will either rock with laughter or pity this soul with the divine pity of Buddha.

He says he was born "with the disease of greatness in my brain" and "I made a vow to myself that before I died I would achieve fame." Well, Giovanni, you are famous, but that you are great I do not believe—except in this book that records you as a failure.

Personally, I prefer "The Failure" to Dante, but not to "Zarathustra" or "The Shadow-Eater."

A HISTORY OF ITALIAN PAINTING. *By Frank Jewett Mather, Jr.* (Henry Holt & Co.)

Here is a book about art that seems to have been written by a human being with an emotional as well as an intellectual love for his subject. His opinions and judgments are not machine-made. In the text of this profusely illustrated and beautifully bound book Mr. Mather makes the pictures live before your mind's eye. His pen flows into your sensibility and rouses enthusiasm. The great figures of Giotto, Leonardo, Botticelli and Titian are again inflated with life in the racy, colloquial, nervous sentences of the author. Only men with literary talent should write books about art. And this book I can recommend as literature. Mr. Mather admits frankly that it is a beginner's book and was originally a series of lectures. This accounts for its freshness and the illusion of aural reality which I got from its pages. The glory of Italy is in this book. It is worth a ton of so-called "master studies." It is both for the tourist and stay-at-home—of which, alas! I am one.

THE PLAYS OF LUIGI PIRANDELLO and MATTIA PASCAL. (E. P. Dutton & Co.)

Pirandello is full of fascinating ideas and curious metaphysical speculations only half-pulled down to earth. But he is one of the most fascinating writers of the time. Had he the light touch of Bernard Shaw, he would be a greater writer than the Irishman because he is profounder and more original. He is intensely dramatic, but never stagey. I count myself a Pirandello "fan," but I would rather read him than see him acted. "Mattia Pascal" is a great ironic novel and contains the essence of the Pirandello philosophy —that all is illusion, that there is no criterion for anything, that life is a mask put on by Maya, the goddess of Make-Believe. All these plays are in a class by themselves. To me, they are great.

THREE TIBETAN MYSTERIES. THE IDYLLS OF THEOCRITUS, WITH THE FRAGMENTS OF BION AND MOSCHUS. *The Broadway Translations.* (E. P. Dutton & Co.)

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Theocritus, Bion and Moschus are old friends, but I have come to them again in this excellent translation with renewed ardor. It was the well from which Shelley, Swinburne and Keats drank —inexhaustible, invigorating, intoxicating.

"The clover lureth the goat, the
goat from the wolf must flee,
The crane follows after the plow,
and, raving, I follow thee!"

These Broadway Translations of the Duttons are an event in the book world. They will cure you of the "best seller" habit.

(Continued on next page)

Under Cover

(Continued from page 84)

DÆDALUS — OR SCIENCE AND THE FUTURE. *By T. B. S. Haldane.* (E. P. Dutton & Co.)

ICARUS—OR THE SCIENCE OF THE FUTURE. *By Bertrand Russell.*

I often wonder whether the Lord has resigned his job of ordaining the future of the world and humanity and left it entirely to Bertrand Russell, H. G. Wells and Bernard Shaw. It appalls me when I think how much these gentlemen are in the Great Know. Neither Mr. Russell nor Mr. Haldane is a thinker. They are both predicters, spiritual and economic weather prophets — and what is easier when you are not gifted with an implacable dissociative apparatus? In the intellectual world it is only the few who can destroy. Every scribbler can build.

Mr. Russell sees the future in the grip of science and machinery. There will be a super-state — despotic, efficient, militaristic. The humanities will go to pot. After the edenic life that humanity has led up to the present, this change, I fear will be for the worse. Mr. Haldane believes the future belongs to the biologist. He's strong for Science. Just shows how Bottoms differ. What these Piloniuses lack is a funny-bone. The Future belongs to Tears and Laughter, gentlemen—just as the Past did.

Nevertheless, two interesting and mentally jazzy books.

LIFE AND LETTERS OF EMILY DICKINSON. *Edited by Martha Dickinson Bianchi.* (Houghton, Mifflin & Co.)

Emily was a "queer" New England girl. She was "different," prankish, elf-like, Emersonian and "spiritual." Her poetry reminds me of a compound of Gertrude Stein, Blake, Emerson, Kreymborg, Amy Lowell and other persons of which she could not possibly have heard. She expresses herself oddly merely for the sake of doing so. She never had anything to say, and said it tartly and with a strain after effect. Had Emily never read deeply she never could have written. There is good 1848 album stuff in the book.

EAT AND GROW THIN. *By Vance Thompson.* (E. P. Dutton & Co.)

Whenever I see Vance Thompson's name I think of James Huneker—and the latter's famous apostrophe, "Iron Nights, O Vance!" In those days, Vance ate but did not grow thin. Jim and I drank and waxed fat. Prohibition came. And Thompson sold nearly two thousand copies of his book! This is a new edition of a classic. Eat and remain a sapling. Eat and gleam with the eye of a hungry saint. Eat and play leap-frog. Eat and wax spiritual. The menus are all in this book—the little home Carlsbad, written wittily, epigrammatically and understandingly by a celebrated bohemian now gone to his bourgeois heaven.

APOLLO: AN ILLUSTRATED MANUAL OF THE HISTORY OF ART THROUGHOUT THE AGES. *By S. Reinach.* (Charles Scribner's Sons.)

This is the most fascinating, compact and explicit history art for its size that I have ever read. It starts from the engraved bones and painted walls found in the Dordogne and the Indre (those mysterious beginnings of art) and ends with Saint-Gaudens. Beautifully printed, beautifully illustrated. A rare cameo of a book!

FLASHES AND CLOSE-UPS

"HIGHWAYMEN," by Charles Finger (McBride) is a book about those glorious old diehards and bitter-enders, Tom Blood, Jack Sheppard, Dick Turpin, Claude Duval & Co. None of these men was a Cabinet officer, but they make thrilling reading in spite of that.—Kathleen T. Butler has put in two volumes "A History of French Literature" (E. P. Dutton & Co.), which condenses more criticism and history than I ever believed could be packed in such a compass. It is the best compendium ever done in English. There are maps and charts which are invaluable in themselves. A great book!—"New Lands," by Charles Fort (Boni & Liveright), with an introduction by Booth Tarkington, is a continuation of his astounding "The Book of the Damned." Fort is trying to overthrow Copernicus, Galileo, Newton and the whole aristocracy of scientific ignorance. He is one of the most tremendous imaginations that the world has yet had—Poe, Blake, Doré and Einstein all in one. There is no book extant like "New Lands." — Paul Jordan-Smith in "On Strange Altars" (Albert & Charles Boni) writes in a racy and brilliant manner of James Joyce, Machen, Havelock Ellis, Hardy, Twain, Oscar Wilde, Anatole France and other Titans. It is a book of enthusiasms and makes merry war on the philistines. More power to you, Paul!—Following Jordan-Smith it seems natural to take up Arthur Symons' "Dramatis Personæ" (the Bobbs-Merrill Company). Here this most subtle and exotic of English stylists talks to us about Conrad, Maeterlinck, Verhaeren, Emily Brontë, Réjane, Da Vinci, Saltus and Coleridge. It is a feast of fine things by a man that I have written so much about that if you do not know Symons it merely proves that you do not read me.

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Art in Incidental Furnishings

(Continued from page 81)

greater stimulus to designers, or no greater stimulus to the buying public could be given in industrial art than the institution of a custom of designer's signatures. A signed work of art not only commands a greater immediate value than an anonymous one, it possesses incomparably greater value for prosperity.



France has sent us the idea of new decorative cushions including fantastic floor cushions of brocades, velvets and silks

The artist's signature authenticates a work of art, and the question tends to resolve itself into the form of whether decorative accessories are works of art or articles of commerce. A beautiful candlestick, a graceful mirror, a unique wrought iron lamp—these things are unmistakably works of art, quite as much as they are fine examples of skillful and conscientious manufacture.

Industrial art has risen to a remarkably high plane of achievement in a comparatively short space of time, and it will be a pity if it does not go a little further, as it is eminently capable of doing. In this connection, two suggestions occur; one that the public be not too undiscriminating or complacent, merely because we are no longer forced to buy ugly, inartistic decorative accessories, and have an amazing wealth of beautiful and finely made things from which to choose; the other, that manufacturers do a little more in the direction of telling us what they are doing, a little more of their ideals, of the vision they have. Appreciation of their efforts has often lagged a little because we failed to realize how finely they are making the things that we thoughtlessly look at in the shops, and as thoughtlessly place in our homes.

If there could be a great Annual Exhibition of American Industrial Art, with an illustrated year book and interpretative text many people would be awakened to a greater appreciation of what is being done, and a greater pride in the high quality of our decorative products.

Where the Aisles of Thespis End

(Continued from page 40)

she turned out to be a Pollyanna who had read Ibsen too early. Margalo Gillmore is emotional, but not convincing. The play proves that a woman loves the man she's in love with. Bertha M. Clay proved that years before Mr. Richman.

We long ago passed the Right to Love stuff. Then came the Right to Leave Your Parents. Now, in "The Fake," we are probably about to be introduced to the Right to Murder drama. Here is an impersonal person, who typifies Society in the Future, who deliberately thrusts into the Happy Hunting Grounds a drug addict and congenital souse because he does not like the way the needle adept behaves toward his wife and society. It won't go down. Not only a dangerous doctrine, but a stupid one. A poor play and a "fake" theme. It is the apotheosis of the "nutty" busybody.

Just as we go to press, Mr. and Mrs. Coburn bring us in "The Farmer's Wife," a comedy by Eden Phillpotts, a rare and racy comedy of the English soil—Devon. Churdles Ash, a middle-class, well-to-do farmer, is a kind of self-inflated Ulysses in search of a wife. His emotional adventures as well as those of his two daughters in pursuit of husbands constitutes the thread of the story. But the pleasure of "The Farmer's Wife" comes from the tang of the dialogue—shrewd, humorous observations on life, and the quaint dialect of the characters. There is a rough brutality in the love-making of young and old in this play that seems to undress civilization itself. There are many characters and caricatures in "The Farmer's Wife" that keep the hilarity at the bubble-point. Mr. and Mrs. Coburn are excellent. They have a remarkable company, with hardly a weak spot in it, while the costumes and settings are a riot. A brilliant exotic—yes, exotic—from England!



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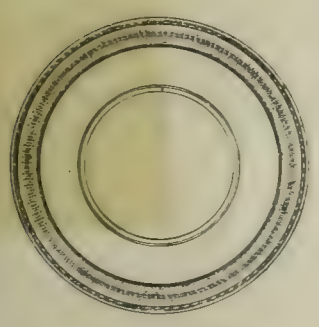
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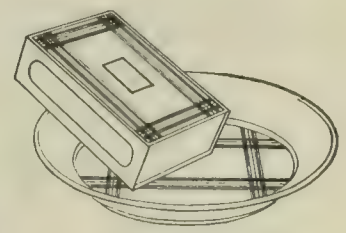
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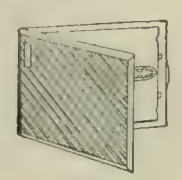
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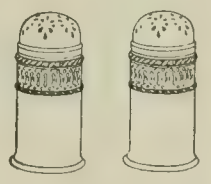
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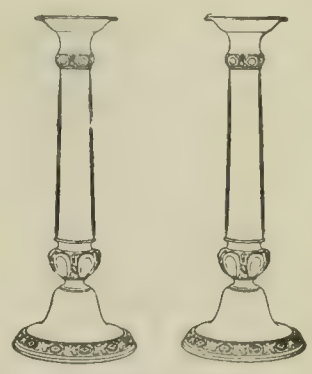
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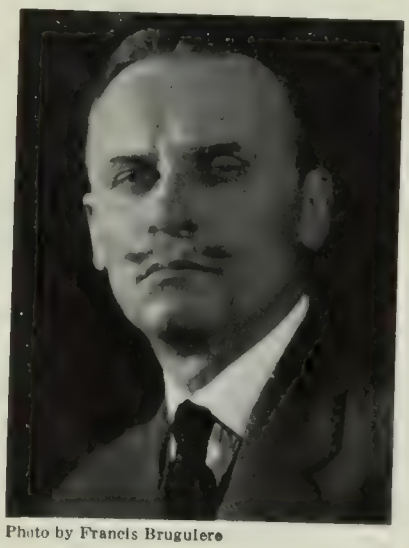


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The Purpose of Arts and Decoration

WE do not mind confessing that the main purpose of ARTS AND DECORATION is to add to the pleasure of living, and we are quite certain that today the real pleasure of living is largely brought about by our ever-increasing opportunity to enjoy beauty. There are so many roads to this enjoyment—music, painting, sculpture, the theatre, new books, building a new home and furnishing it—all these things are a part of the joy of our daily existence, and all can be accomplished with beauty. And it is these various phases of beauty all over the world that ARTS AND DECORATION is seeking to present in its pages every month.

We realize, of course, that many magazines exist today to enlighten and instruct, others only to amuse; as for us we desire to do both these things, and, if possible, more. Our purpose is, and always has been, to bring before our readers the amazing progress we are making today in architecture, in the creation of the fine arts, in interior decoration, in the advancement of industrial art, and these stupendous achievements we endeavor to present always in a light and cheerful mood, believing that beauty should never be made dull, and believing, too, that all the world desires beauty if it can only be offered with a light heart and a gay spirit.

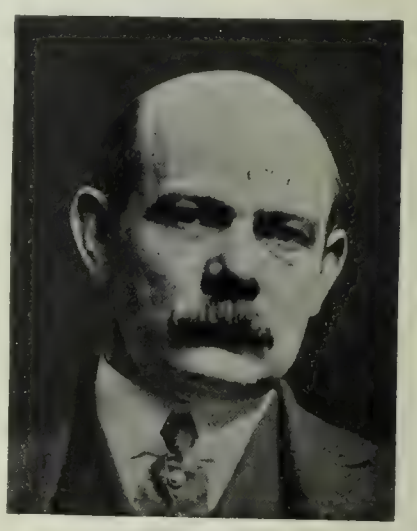
What is being done in this brilliant world today is immensely important to all of us; but, sometimes, even more fascinating is a glimpse of the remarkable people who are *doing* the important things. So every month ARTS AND DECORATION talks not only about the drama, but about the significant stage folk as well, reviews the most popular books and also presents the famous people who write them, has departments for music which are illustrated with photographs of the great singers. And every month, too, our pages are decorated with beautiful and clever women whom artists have painted and modeled, and of significant men who are helping to create the art of the world. We desire also to show all the rich and delightful accessories of life, the "purple and fine linen" of existence—in fact, whatever makes life more enjoyable, more exciting, more progressive, whatever is fine and gay and enchanting has its place in this magazine, and will always be presented in the most distinguished manner that editors, printers, engravers and paper-makers can achieve. With a searchlight on the progress and playgrounds of the world, ARTS AND DECORATION feels that from month to month it is bound to vastly enlarge the scope of human happiness.

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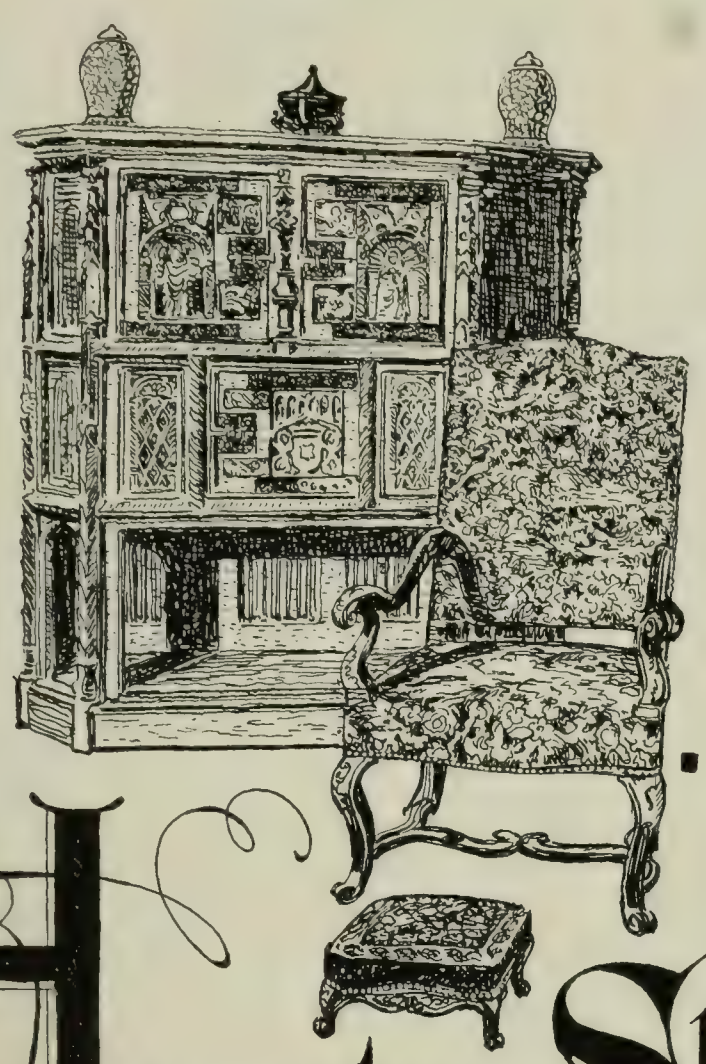
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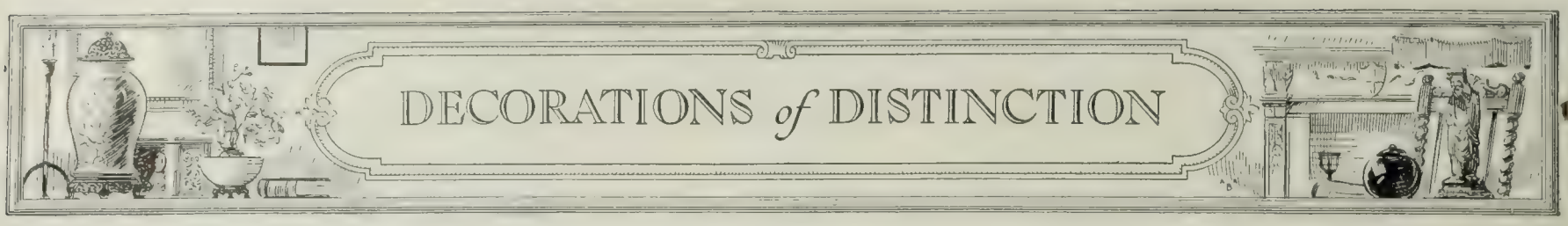
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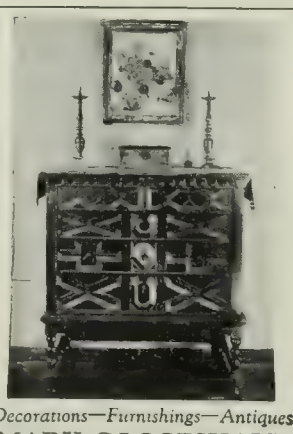
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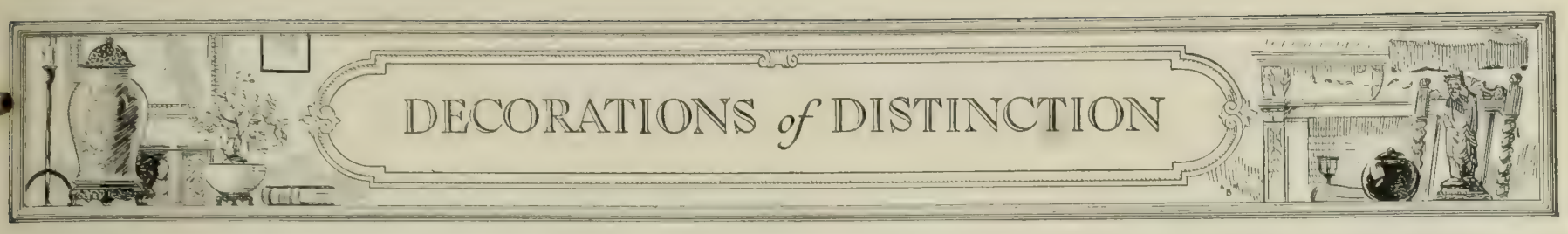


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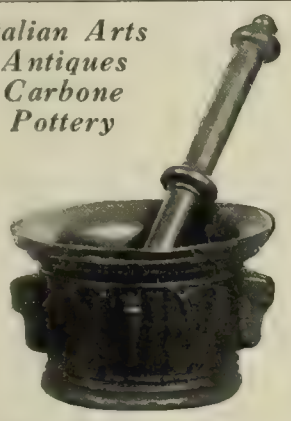
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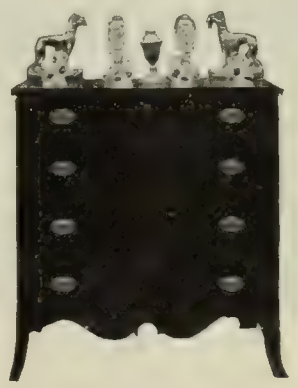
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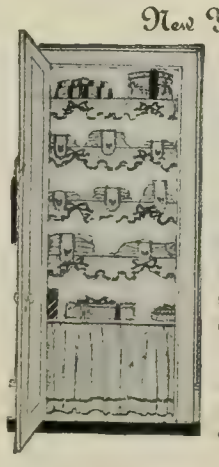
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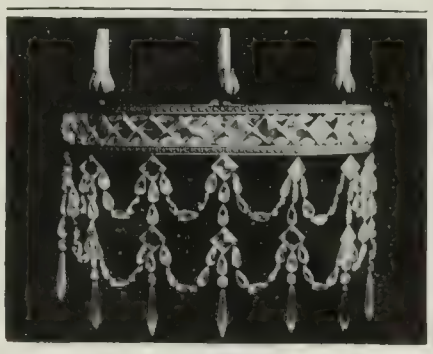
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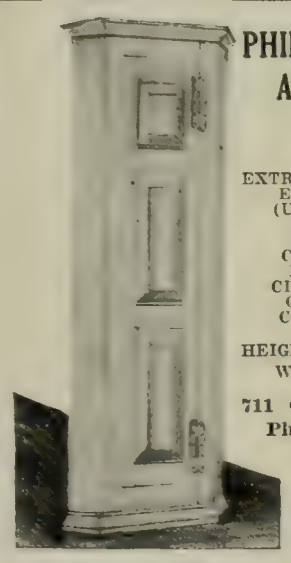
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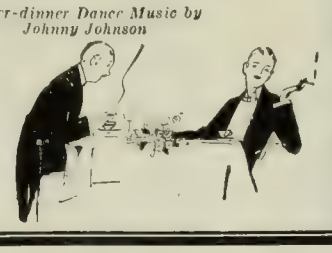
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One of the series of decorations from paintings by Gaston de Foix executed by Clara Fargo Thomas for the dining room of her New York home. It was from this particular panel that a detail was taken for the design of our front cover

DECEMBER, 1924

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For further information about this painting see page 85

This famous Spanish painting, now in America, is Murillo's "Immaculate Conception with the Mirror" and is at present being exhibited at Los Angeles Museum in California. It was originally painted for the Carmelite Nuns in Madrid in the Seventeenth Century. It is today owned by DeWitt V. Hutchings, of Riverside, California

ARTS & DECORATION

The Modern Note in Houses, Gardens, Society, Theatre, Music Books

VOLUME XXII *December, 1924* NUMBER 2

Brilliant Sport Decorations for a New York Dining Room

Mrs. Thomas Found Inspiration for Her Mural Paintings From the Picturesque Sports of Mediaeval France

By FREEMAN LLOYD

THE pomp and circumstance of the chase is always appealing, whether it be within our view or pictured. The tradition of sport, as applied in its illustrative sense to decoration, is alluring to the lover of the various forms of venery. In the Middle Ages the decorative subjects in tapestry and in painting took the form of Religion, War and Sport, the last mentioned being the most popular.

Primitive art is first seen in the pictorial presentments of the cave men, the skin-clad Mousterians, who cut into the walls of their rock habitations, the outlines of the mammoth, the giant bear, the bison and the reindeer, So much did the prehistoric limners think of their studies of the great and dangerous beasts of their time that these humans forgot all about themselves, and kept Paleolithic man out of the pictures. While capital drawings were incised within their rude dwellings. they made no attempt at the self-portrayal of these people, who were very likely an animal-hunted people, and existed before the period when man got the upper hand of the beasts of the field, the birds of the air, and the fishes of the waters.

The polychrome paintings in various shades of yellow, brown, red and black of bison and deer, and a great number of outline sketches of wild beasts discovered by de Satnola on the roof of the cavern of Altamira in Santander, and similar pictures in caves of the Ardeche, in the grottos of LaMouthe, Bernifol and Eyzies in the Dordogne, in the Pair-non-Pair cavern in the Gironde, and in some other Perigord caves, surely point to the pleasure the primitive hunter (who had to hunt to exist) took in picturing the forms of the mightier creatures, and decorated his home or resting-place with sketches reminiscent of the chase.

We will thus recognize that it is no new hobby or pride to possess a first-class gallery of sporting pictures, and its concomitant—the sporting library.

Today, in East Nineteenth Street, New York, and within the purlieus of the still sedate and artistic Gramercy Park, only a block and a half away from the bustle and hurry of the silk centre of commerce, may be enjoyed delightful scenes—hunting scenes, copied from the illuminations that go to illustrate Comte Gaston de Foix's MSS., among the most treasured of all works in the Museum in Paris. This home is decorated with panels painted from sketches made by Mrs. Thomas from the colored illuminations made on Gaston Phoebus' parchments. Four of these scenes painted on wooden panels, each 14 feet by 4½ feet, are in the ceiling of the oak wainscotted dining-room, there being an inscription to each in the French language, the first intimation that the work is by Clara Fargo Thomas, and that she had painted the pictures for her husband. As the Thomases are devoted to the chase and to their horses, hounds and other dogs, the sentiment expressed as between man and wife with a common hobby, was unmistakable.



An illumination made for Count Gaston de Foix, M.S.S. Livre de Chasse, in the first half of the 15th Century. Details of this picturesque decoration tell the hunting history of those days

Gaston de Foix gained the sobriquet of "Phoebus" because of his manly beauty and light-colored hair that was likened unto the sun.

It is written there is no treatise in the wide world of letters that stands quite so much by itself, and can claim to be the best in its particular branch, as does the work written by this same man, Gaston de Foix, more than five hundred years ago. William A. Baillie-Grohman, gifted author of Sport in Art, tells us that "La Livre de Chasse" is without question, apart from its text, from the point of view of the artist, of the antiquary, of the naturalist and, above all, of the sportsman, the first mediaeval volume of its kind. "Few books have had a more adventurous career and passed through more romantic vicissitudes than those beautiful mellow toned vellum leaves, profusely decorated with masterpieces of the illuminator's art." These folios have been turned by the hands of many men and women that played prominent parts in history.

Gaston de Foix tells us in his prologue that he commenced his work on May 1, 1387. In August, 1391, Phoebus was killed at a bear hunt in the forest of Sauveterre near Pampelund. Expert research has been defied as to whose hand designed the wonderful miniatures. Baillie-Grohman tells us that the ascription to the master-hand of Foucquet does not find support by Joseph Lavallee, the most dependable of the experts who have attempted to unravel this puzzle but research may still throw a light upon it. Gaston wrote in the great hall of his famous stronghold Orthez; after finishing his supper — the only meal he partook of — which he did sitting in stately grandeur at a raised table, his knights and gentlemen in waiting holding flambeaux in their hands, he would dictate to one of his scribes while his four greyhounds Tristan, Hector, Brun and Rolland, which Froissart had brought him from England, lay stretched on the floor. It was noticed in Mrs. Thomas' panel paintings of the greyhounds that the dogs' collars were studded with gold, not uncommon decorations for greyhounds in those days.

It will surely not be without interest to here remark that an edition of Gaston's "La Chasse," designated as "The Master of Game," in English, was published in 1909 by Chatto and Windus, London. The foreword was written by Theodore Roosevelt, at the White House, Washington, and dated February 15, 1904. In this the President shines as a sportsman and a naturalist of wide experience and research. "Shooting at driven game," he says, "makes no demand upon the prowess of the so-called sportsman,



A scene inspired by Gaston de Foix's 14th Century illumination painted by Mrs. Joseph Thomas on the ceiling of her beautiful New York dining-room

is but a dismal parody upon the stern hunting life in which the man trusts to his own keen eye, stout thews, and heart of steel for success and safety in the wild warfare waged against wild nature." The modern edition to which Roosevelt gave his "send off" was first written between the years 1406 and 1413 by Edward III's grandson Edward, second Duke of York, who will be known to every reader of Shakespeare's "Richard II," for he is no other than the arch traitor Duke of Aumarle, previously Earl of Rutland. The greater part of Edward's book is a careful and almost literal translation from Gaston de Foix's imperishable work.

The charm and quaintness of the Nineteenth Street home, with its latticed and stained-glass windows, and its lofty hall, its tapestries and paintings, its quietude and seeming remoteness from the heart of the greatest city in the New World, gives one the impression of some chateau or mansion of France or of England. "Ah," said Mary the housekeeper as we looked at the subjects, high up and over the enormous open fireplace; "Ah! That's as old as Methuselah." And Mary appeared more or less awed by the cloisterlike surroundings. It was mostly for the sporting subjects that the correspondent was in search for the purposes of this contribution regarding mediaeval art in this great metropolis. In modern days there is less of this style of decoration than in earlier times when weavers of tapestries and painters of pictures had more time and leisure for their interesting endeavors.



A folding card table designed and painted by Mrs. Thomas

Many of these people hunted game and committed their impressions to canvas. On the other hand, several of these artists, among them some distinguished as masters, trusted to memory, while living models evidently were not at their command. This we can observe in the National Gallery, London, and in the Boston Galleries and other museums, where we will find dogs with the forelegs of horses, the "knee" joints of these dogs being placed by the painters, half way up the legs instead of low down and immediately adjoining the pastern joints and the dog's feet. There are none of these glaring errors and lack of the knowledge of animal anatomy in the illuminations that decorate "La Chasse."

As before remarked, Mrs. Thomas is fond of fox-hunting, and not only did she ride to her husband's hounds when they formerly hunted in Virginia, but she hunts today in the Millbrook Country, Dutchess County, N. Y., where Mr. Thomas' pack now hunts. In England, she has hunted with the Cottesmore, the Blankney, the Belvoir, the Quorn and other leading hounds. An autographed photo of Lord Lonsdale, probably the greatest all-around sportsman of three British reigns, reminds Mrs. Thomas that "no harm can follow a roll in the plough in the morning." That was my lord's blythesome way of chaffing the fair American regarding the fall she took off her horse on the off side of the fence, and into plough lands in the heart of the fox-hunting Leicestershire, with the Cottesmore, of which the head of the House of Lowther was Master.

As for Mr. Thomas, he is exceedingly well up in the arts of venery. He has made a fine point in the study of fox-hunting and he is naturally fond of his library of French works, the French being more erudite than the English, in the science of the chase, as connected with hunting the stag, boar and bear. The two latter animals in their wild state do not exist in Britain, but the English, Irish, Scotch and Welsh sportsmen outstrip all nations in the pursuit of the fox.

There are several hundred packs of large and small hounds in France, and it was partially from these that the long-eared, heavily marked, self-colored and deep-voiced American hounds descended, from the pack brought to this country by the noble and distinguished Marshal and General, LaFayette. Recognizing that fox-hunting was their greatest amusement, the Thomases made a special and material study of pictorial art and the traditions of the sport, and conveyed their acquired knowledge to the beautifying of their domicile.

This house was built in 1910. About 25 years ago Mr. Thomas commenced studying hunting. He went far afield for his learning, and among other places he visited was Perchina in Russia, where he and his brother, the late Mr. Ralph H. Thomas, were guests at the hunting lodge of the Grand Duke Nicholas. Persia was also drawn upon for coursing and hawking lore; indeed, one of Mrs. Thomas' first attempts at lacquer work was a portrayal of a



In the entrance hall to the Thomas home is seen a trophy of the chase mounted as a rack for caps, hunting crops, fishing rods, etc.



A painted decoration by Mrs. Thomas representing the mask of the red greyhound fox. The white-tipped brushes of a brace of reds are shown



Fox-hunting above ground copied by Mrs. Thomas from one of the Gaston de Foix's brilliant illuminations, a gay scene with wealth of action and brilliant

Persian hunting scene; the Persian dogs chasing or running a gazelle. The artist, the co-subject of this text, has applied her accomplishment to furniture, doors, overmantels, plaques, etc. There is a large mural scene designed by her depicting fox-hunting in the residence of Mr. Stephen Sanford at Amsterdam, N. Y. It takes the form of a plaster ceiling. The picture is an out-and-out sporting subject as can be well imagined, when we bear in mind the tastes of the owner of Sergeant Murphy, which in 1922 won the Liverpool Grand National Steeplechase, the greatest cross-country horse race in the world.

More of Mrs. Thomas' work may be seen in Mr. Percy Rockefeller's offices at 25 Broadway, New York. Here the ceiling of the surviving son of the late Mr. William G. Rockefeller, Sr., is decorated with scenes of fox-hunting, rowing, baseball and football, a sport and pastime in which the artist's friend and patron is principally interested. Here is a new departure for those of the city, the bourse and the mart — those who would contemplate the joys of the open air life, while keeping wide-open eyes on their vast business enterprises of world-wide potentialities really.



Although the ladies did not ride to hounds in Gaston de Foix's time, they undoubtedly did indulge in the less strenuous sport of hawking. At least, according to Mrs. Thomas, in the above mural decoration

Perhaps the most interesting, because of its simplicity, of the rooms in the Thomas home is the nursery, where Joseph B., Junior, the fourth of that name in the family, has spent a great deal of his seven years. The hunting scenes have been copied from tapestries in the Metropolitan Museum, New York. Again, these are the work of the fond mother, who fain would bring up her child in the way he should go. The pictures represent the hunting exploits of a young prince. The nursery walls are covered with representtations of falconry, bear-hunting, deer hunting, otter hunting, coursing the hare, also pictures of sport with the cross-bow and spear. The gay trappings of the horses, the costumes of the mediaeval hunters; the couplings, coursing slips and leashes are, in themselves, highly educational, not only for a young boy, but the older and matured venator. Still more humanly interesting touches were to be seen. They are two panels on the south wall. When Joseph Junior opens his eyes in the morning, his will not be the sight of texts setting forth the beatitudes and platitudes of the school copy books. He will, when he can read, enjoy the French hunting song which tells about the ecstasies of stag hunting, the magnificent deer, the long-fanged hounds that try to lay hold of the stag at bay, and the stag trying in its own way to hold off the dogs by the aid of its antlers.



Another scene from Gaston de Foix's book used as a decoration by Mrs. Thomas in her dining-room. The subject of this is one of the oldest of sports, hare coursing by greyhounds

Mrs. Joseph Thomas



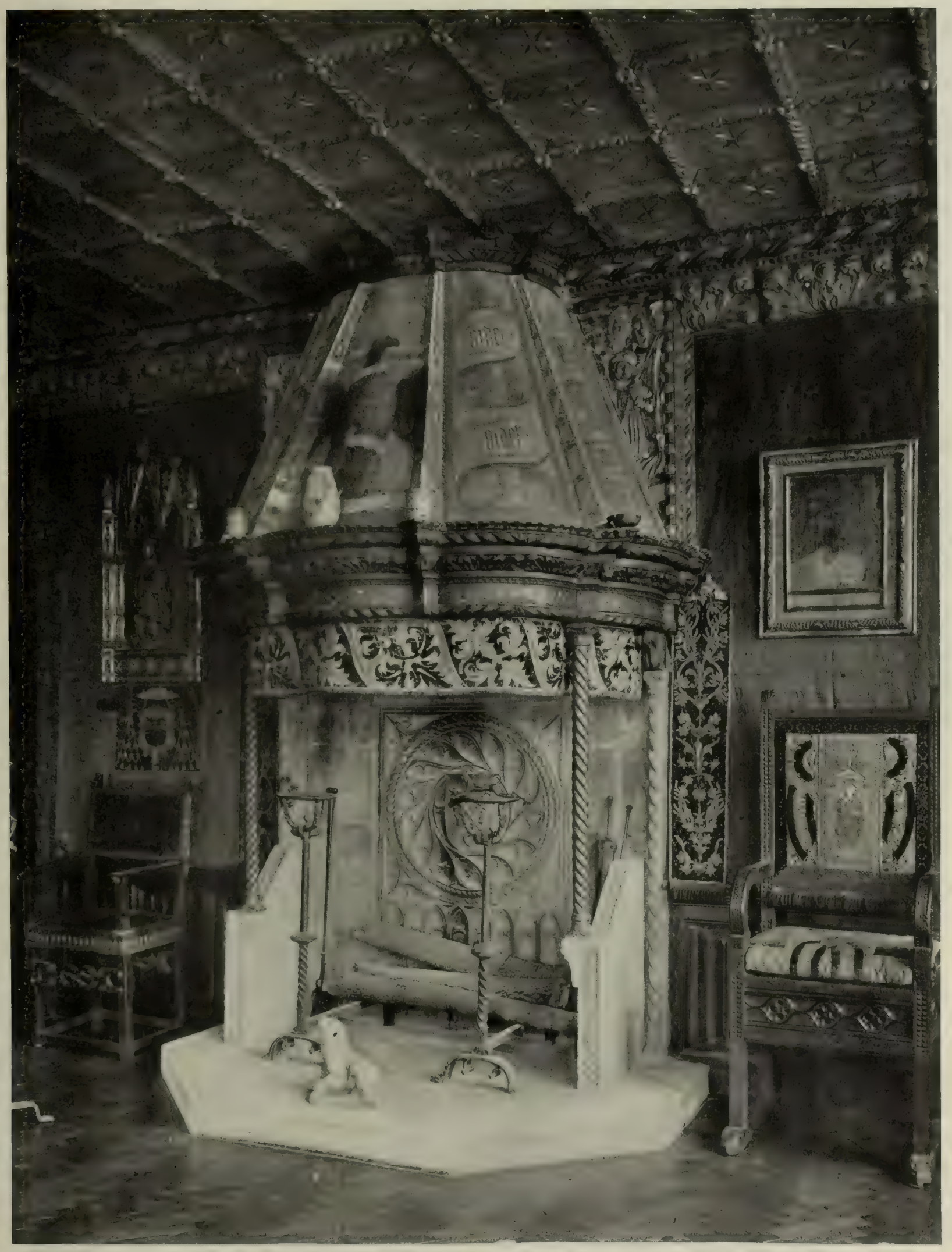
From a Painting by Oswald Briley

Mrs. Joseph Thomas, who writes and paints over the name of Clara Fargo Thomas, is also a decorator of taste and discrimination. The scenes for Ethel Barrymore's new play, "The Second Mrs. Tanqueray," were done by Mrs. Thomas. While perhaps her most significant decorations are the panels in her own dining-room in New York, inspired by those famous sport Decorations of the 14th Century, the work of Gaston de Foix. A number of the most interesting of these panels illustrate the leading article in this issue and also furnish the design for our cover.

Mediaeval Fireplaces from Ancient Venetian Palaces

Gorgeous Gothic Interiors That Have Never Before Been Photographed

Photographs by Courtesy of the Comtesse Denise Dolfin



Fourteenth century fireplace in the Abbaye St. Gregorio. The valance of red and gold is also fourteenth century and the chair at the right is an extremely old Byzantine model



A fourteenth century chimney and fireplace of the old Sanudo Van Axell Palace in Venice. There are few more magnificent fireplaces of this period extant, with its fine decoration on the chimney breast, its exceedingly delicate hand-wrought andirons and the beautiful manner in which the ornamentation of the wall frieze includes the chimney-top. At the left of the andirons is a little round grille of fine wrought-iron used in the fourteenth century to put sweets over the open fire

A Gothic fireplace in a purely Gothic Venetian room. It is today occupied by a lady of the present period who has the wisdom to hold this resplendent room to the ancient date, 1300. The chimney was restored beautifully, but the wood-carving is antique and of the period of 1300. Every piece of furniture in this room, and also should be included the magnificent screen and doorway, are the purest Gothic, even to the spinning-wheel



A rarely beautiful Venetian fireplace, Gothic in design, touched somewhat with the early Renaissance feeling. This splendid example of fourteenth century fireplace is in the Sanudo Van Axell Palace in Venice. The beamed ceiling in this room is one of great beauty, squared off with small beams and connected with the wall by a rich carved oak border. In this room as in several others in the Sanudo Van Axell Palace are some extremely interesting and ancient models of little ships



An elaborately ornamented and carved fireplace in one of the finest of the old Palaces in Venice, thirteenth century. The carving is of the original date as is much of the furniture which makes this room so dignified and really splendid. A fine old Venetian painted screen is on the wall and all the woodwork is of the richest period of Venetian handwork





Billie Burke in "Annie Dear," a Ziegfeld production of charm and delightful comedy

Where the Aisles of Thespis End

Comedies of Comic Enchantment and "Infernal" Merriment

By BENJAMIN DE CASSERES

velous, ghostly and grim, as sinister as the portals of hell, touched, frosted and redeemed in the Smile That Won't Come Off.

And everywhere the great stage comedy reproduces the state of man. This ageless parley of Man, mite of errant dust (which contains in its crevices and cells every divine possibility and every comic damnation) with the Comic Fates who strew banana peels on the Route; the eyeless, noiseless, chuckling forces that seek to grind me (O bumptious Me!) and my purposes to nullity at each moment—that, and that alone, can be the theme of the great comedies; but alas! where are they on Broadway?

No man has solved the mystery of the universe. No man has solved that greater mystery, himself. (Two bromidic sentences that no one believes because they are so obvious.) No man knows why we are comic victims; why man is caught here on this little grain of congealed sunspark like an actor in a bum contract.



The newest Peter Pan, Marilyn Miller, one of New York's favorite dancers as she appears in the latest revival of Sir James Barrie's fairy-play

ENCHANTMENT is a word that always enchanted me merely to pronounce. It possesses a subtle witchcraft. The syllables throw a spell over me, as indeed why should they not, as the word is from the Latin *incantare,* to chant a magic formula, to bewitch.

You see, I am always writing about magic or enchantment in the theatre. Above all things, I desire to be bewitched both when I go to a theatre or when I read a book—even when I read a paper. If words, ideas, images, scenes and events do not dethrone my mortal mind and marry me in hypostatic union to Infernal Merriment or the Radiant Fatality of Tragedy, I remain unmoved.

Almost all plays and books extant have, therefore, about as much enchanting power as an icebox stuffed with milk bottles.

Always on the track, in the theatre, of Infernal Merriment and Enchanted Comedy, I must admit that most of my evenings have been wasted that are passed in orchestra chairs (sometimes I'm shoved into a box, where I can sleep the sleep that passeth the understanding of the play, if any).

The comedy form on the stage follows the form—must follow the form to be at high-pitch brilliancy—in which the Comic Medusæ have cast the lives of men and women on a useless star lost in the grinning infinity of space and the enchanting quality of High Comedy must be measured to the laughter of Puck and Mephistopheles as it ricochets and recedes into the hollows of the air.

All is Comedy under the sun, saith the Preacher (the Preacher? *c'est moi*—no less). From our hearts stem the inextinguishable Utopias of Hope; but life is something different than Chimera. It is a grinning Sphinx reflected in the cold, flat, unmisted mirror of the Intellect—life, mysterious and marvelous, ghostly and grim, as sinister as the portals of hell, touched, frosted and redeemed in the Smile That Won't Come Off.



Photo by Nickolas Muray

Helen Freeman in the star rôle of Stark Young's play, "The Saint," the first of a group of five plays to be produced at the Greenwich Village Theatre by the Provincetown Playhouse Group

So no comic writer can do aught than present the case as it stands, weaving the elements of laughter into his plot and watching with tearless eyes the engulfing of his marionettes in the laughing, dancing whirlpools of chance, even as the gods watch with merry eyne the processes of generation and evanescence on Earth, their Hippodrome and Cabaret.

Æschylus, Euripides, Aristophanes, Shakespeare, Molière, Ibsen, Shaw, Dunsany have in their conceptions of the Comic stood nearest the gods (good pagan clothes-horse of a word). What the Greeks saw as Destiny and Shakespeare saw as Fatality, Ibsen and Dunsany see as Law. They are as impersonal in their treatment of the ageless Comedy which we here enact as men can be who have not yet slashed all the ligatures that bind them to personality. (Impersonality is the gift of looking at the last cocktail in the shaker as if you didn't want it.)

When we have understood to the last gesture the comic import of such figures as Œdipus, Antigone, Electra, Macbeth, Hamlet, Lear, Brand, Master Solness—well, and all the rest—we have grasped the inner significance of Comedy itself, for to the great creator of fiction there is no such thing as tragedy. Pathos is the comic in the realm of the emotions.

This may strike many as a queer and eccentric definition of the Comics. Hamlet, Brand, Macbeth, Hedda Gabler, Antigone, Lear, comic characters? Go to! Go to! you brash little pewter-plated paradox of a critic, I hear you say. Yet I repeat it, All is Comedy under the sun—in the domain of art. All art is the humor of life. It is all a record of the immortal Don Quixote. It is the saga of Man, the forked radish (as Tragic Tom of Chelsea hath it). Great comic writers are rarer than great tragic writers because the Comic View is the highest point of view (see "Chameleon: Being the Book of My Selves").

Well, the best we can do in this age of pigmies is to take what we can get in the form of Comic Enchantment.

(Continued on page 64)

Visitors From Europe

Some Famous Foreign Artists Who Will Entertain Us This Season

By ALLAN ROSS MACDOUGALL

RAQUEL MELLOR is still promising to come this winter and show us her incomparable art, singing for us those wild and tragic Spanish songs which has made her famous throughout Europe. We are showing here an illustration of Señorita Mellor in her most famous picture "Imperial Violets" for she is also a movie star. The story of this picture is woven around a poor Spanish flower girl and the Empress Eugenia. It has had an immense success both artistically and in the more popular playhouses.

But in Paris Mellor is loved for her songs "El Relicario," "La Violeterra" and "Mimosa," and these undoubtedly will make the program for her New York appearance. She is a curiously child-like person, naïve and self-centered, and, of course, exceedingly temperamental as she would have to be to have Paris at her feet.

Thamara Karsavina has already reached this country and danced two programs for us here in New York. Nijinsky considered her the greatest of all the ballet dancers trained in Moscow. I doubt if



Thamara Karsavina, the famous Russian ballet dancer, who was trained for her work in Moscow

America will hold with this point of view, because Pavlowa has already danced her way to a great artistic and popular triumph. One remembers that Karsavina was booked to come to this country with the first presentation of the Russian Ballet, at the time when Nijinsky was also promised to us. Nijinsky was held by the Hungarian government because it was wartime and I faintly remember that Karsavina broke her engagement because she was more interested in her Paris environment.

She has created the leading rôle in some of the most famous modern ballets, "Thamar," "The Good Humored Ladies," "Jeu" and "La Boutique Fantasque." She did not dance for several years after her marriage to Sir Henry Bruce of the British Diplomatic Service, although she did take the leading rôle in a delightful playlet, "The Truth About the Russian Dancers," written for her by Sir James M. Barrie.

Firmin Gemier, who has commenced his New York season at the Al Jolson Theatre, was appointed two years ago by the French government to take charge of the State-Aided Theatre, "The Odeon" in Paris. One of the first things M. Gambier did was to invite James K. Hackett and his company to play



Raquel Mellor, Spanish singer and actress, in her famous movie, "Imperial Violets"

"Macbeth" at the "Odeon." It was in return for this hospitality that Hackett invited Gemier and his company from "The Odeon" to come to New York and present several plays from their vast repertoire.

M. Gemier who is a fervent Shakespearean scholar is famous for

(Continued on page 66)



Firmin Gemier in "La Bataille," now playing in New York

Latin Feeling and English Tradition Combined in One House

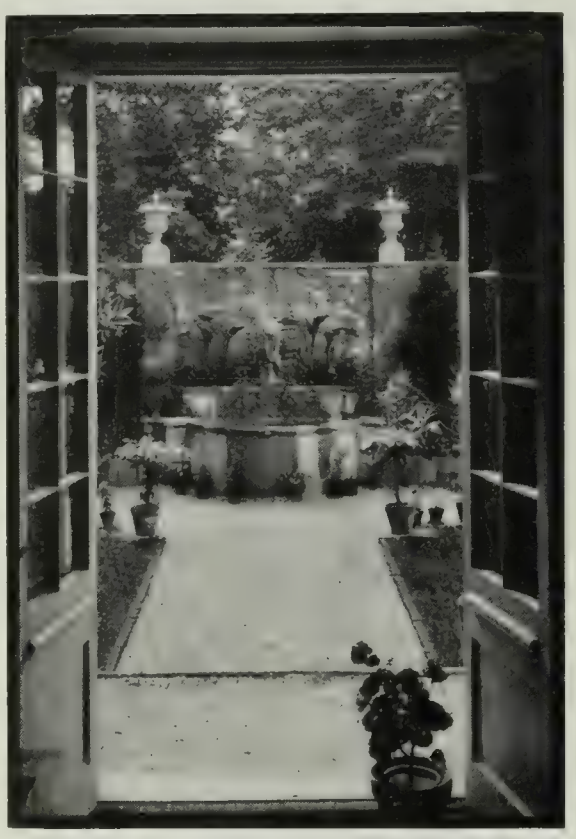
The Platt House at Chestnut Hill, Philadelphia, Is a Delightful Expression of Dual Architectural Influences

By HAROLD DONALDSON EBERLEIN

THERE is no country in the civilized world where architecture — domestic, civil, or ecclesiastical — has made such rapid and creditable advance in recent years as it has in America. There is no country in the civilized world where better work, taking it by and large, is being done. There is likewise no country in the civilized world where so much utterly detestable and damnable work is being done—partly, of course, because of the great extent of the country—and no country where more mischievous and, indeed, thoroughly dangerous tendencies and influences are insidiously at work. If American architecture is to preserve its present pre-eminence, the sponsors must look well to its laurels. "And who are the sponsors?" you ask. The sponsors are not alone the architects, nor the architects and the clients who employ them, considered together, but the whole general public. Indeed, if one or two of the sponsors might be divested of concrete personality, it would not be amiss to say that the *conception* of architecture entertained by the public at large, and the public's *attitude* toward architecture, are inevitable sponsors as well. And "sponsors," be it remembered, really means "responsible people."

Let us first consider what are the vicious influences covertly besetting American architecture, those influences to which allusion has just been made. First of all, there is a twofold narrowness of outlook on the part of not a few people, and people who ought to know much better, too—the narrowness of commercialism, and the narrowness of provincialism. It is hard to tell which is the worse and the more discouraging.

The narrowness of commercialism persists in regarding the practice of architecture as a *trade* or, at best, as a *profession*. It does not even deny, it *ignores*, architecture's rightful status as an *art*. There are—one regrets to admit it—certain architects whose performances and attitude seem to justify this low and unworthy conception, but they are distinctly the exception and not the rule and their sporadic existence does not in the least excuse the narrowly commercial estimate of architecture's functions. The victims of the commercial point of view cannot see that

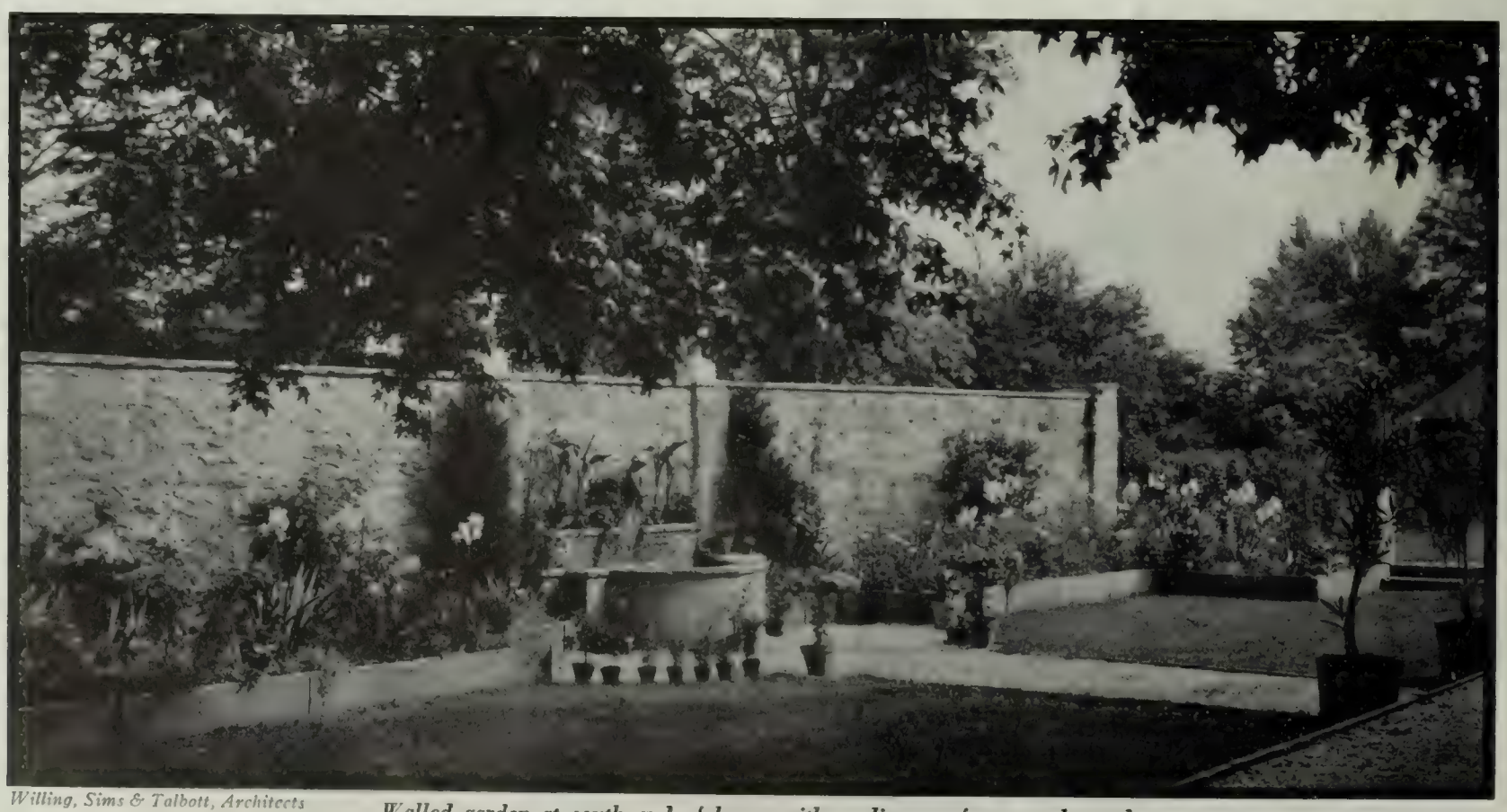


Looking from the living-room of the Platt House out into the walled garden, with a view of a wall fountain at the end of the vista

architecture has aught to do save to contrive abodes capable of meeting merely physical requirements. They are bent on clipping the wings of imagination, and cannot see that the elements of invention, individuality and style, which the architect's art embodies in the material fabric, have any appreciable value. Their gross materialism and stupidity find logical expression, on the domestic side, in the productions of the average speculative builder—dwellings of a sort too frequently accepted by a numerous public with patient complaisance.

The narrowness of provincialism commonly limits its outlook to some particular phase or else to some mongrel hodge-podge of what is ignorantly styled "Colonial" architecture, when some episode or near-episode of Georgian is intended. It rests content with commonplace multiple production of third rate models, falls easily into a groove of sodden convention, views with distrust everything savouring of departure from a limited and banal set of standards, and regards with suspicious dislike whatever has not previously been included within its straitly confined purview. Fossilized prejudice having once conceived the vision of some Noah's ark, while mentality was still plastic, insists on going on reproducing Noah's arks *ad libitum* and *ad nauseam*.

On the other hand, there is an equal danger from architectural apes. Architectural apishness might be defined as an unlimited appetite for reproducing exotic prototypes combined with an utter incapacity for rational assimilation. It makes a veritable fetish of archaeological exactitude and stylistic "correctness." It worships "period" niceties and becomes pharisaically scrupulous about the least Italian, French or Spanish detail peculiar to a certain place or decade. It fashions reproductions with punctilious exactitude, but somehow generally misses the spontaneous spirit of the model it slavishly follows. It is patently artificial because it eschews the requirements of rational adaptation and appropriateness to immediate conditions and environment. Clients — some of them are veritable "copy-cats" by natural

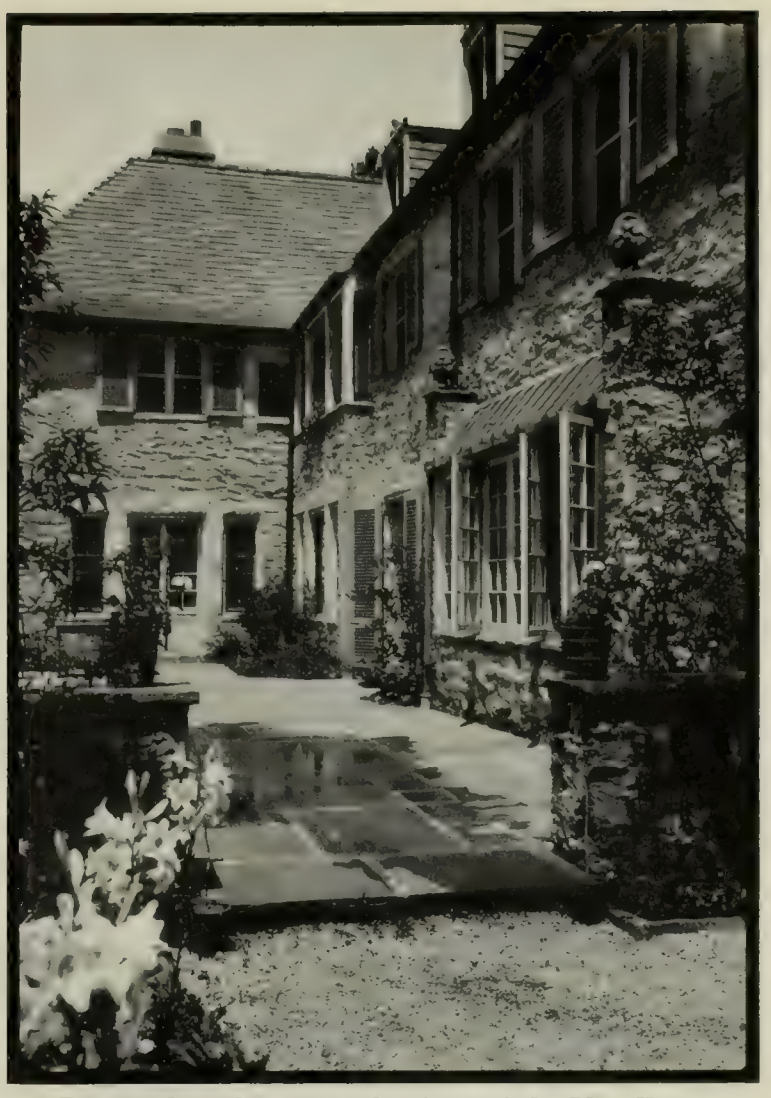


Willing, Sims & Talbott, Architects

Walled garden at south end of house with a glimpse of terrace beyond



Entrance at the east front of the house, showing well-designed balcony above. The gate at the left is the entrance to the walled garden



Terrace along the west garden front of the Platt House a delightful outdoor living room, with the garden creating complete privacy

proclivity — through their infatuated insistence upon impeccable replicas, are almost always worse offenders on this score than architects. They don't wish to use brains, but only mimetic faculties. It is architectural apishness, manifested through a number of separate and uncontrolled individual sources, that will blithely turn a popular suburban town into an undigested aggregation of Tudor manor houses, French châteaux, Italian villas, half-timbered cottages, Spanish haciendas, Norman farmsteads, and houses of Georgian derivation, all jumbled cheek-by-jowl in motley disregard of consistency and decent accord with the surroundings.

What has in great measure brought modern American domestic architecture to its present stage of excellence is the exercise of discriminating intelligence by open, receptive minds, along with readiness to learn from the experience and precedents of other countries, and prompt alacrity to assimilate and adapt whatever alert judgment commended. In other words, there has been a happy commingling of eclecticism and commonsense, coupled with a full realization of the value of tradition tempered by fresh infusions of inspiration from without. The best intelligence amongst both architects and laity has recognized that one cannot afford to be narrow but must be discriminating.

By way of contrast, it is just the lack of this ready susceptibility to foreign influences, on the part of many architects in England, that is causing the stagnation in so much of to-day's British domestic architecture, a stagnation all the more striking when we consider the past glories compassed in the same field. And yet it is hard to persuade not a few of the architectural profession in England that anything desirable is to be derived from foreign contacts, although it is historically demonstrable that ever since the dawn of the Renaissance English architecture has drawn incalculable benefit from Italian Inspiration, whether directly or modified by filtration through intermediate channels. This does not mean that Italian models were blindly accepted and slavishly copied. They were judiciously assimilated and freely adapted by able masters of the art, and grafted on the body of English tradition; the fruit of this grafting was a virile and original architecture whose excellence and strong individuality—strongly *national* individuality—have never been surpassed. The obvious moral of all which is that persistent in-breeding and refusal to accept fresh strains is bound to produce staleness and sterility, if not worse, and is just as disastrous in architecture as in stock-breeding.

Nearly all the modern domestic architecture in Italy and France is too horrible for words. It is either almost altogether a result of archaeological copyism—in which case it is negligible on the score of fresh growth and vigour—or else it is openly and avowedly a negation of all tradition and a deliberate essay to achieve at all costs a result the like of which has no precedent and, all unconsciously to the sponsors, in reality only approximates the grotesque and emasculated forms of Viennese secessionism.



Another view of the stone paved terrace at the west side of the Platt house

The house at Chestnut Hill, Philadelphia, shown in the accompanying illustrations and plan, is an excellent instance of the adaptation of certain Latin manners to an unmistakably Anglo-Saxon body, with no little benefit to both in the process. The materials used are of purely local origin, as was necessary, for the house had to be built within certain limits of cost that absolutely precluded the employment of expensive importations. The plan discloses no features that suggest the domestic usages of either Italy or France. In that respect, nothing is discernible but the workings of matter-of-fact Anglo-Saxon common-sense bent upon thorough comfort and convenience in the ultimate result. And yet, the *ensemble* betrays here and there certain naïve touches unquestionably born of intimate familiarity in the architect's mind with the ways of Italy and France, especially of the latter country. And it is just these little touches of Latinity in manner that give charm and piquancy to the character of the house.

One characteristic particularly worthy of mention is the marked reticence of the street elevation. While it is not at all cold or forbidding of aspect, its reserve is indicative of the universal Latin insistence upon privacy. All the really genial and intimate aspects of the composition are reserved for the southern and western elevations which are either



Gallery connecting living-room and dining-room, beautifully lighted by a low, wide window



Quaint and charming living-room with a fine old fireplace and most appropriate furnishings

somewhat shielded from or altogether invisible to people passing by on the street. The southern end of the ground floor is entirely screened from the street by the walled garden, the top of the garden wall coming up to the first floor level. The engaging little window in the garden wall—a diverting bit of Italian pleasantry—has inside shutters that can readily be closed to keep out the gaze of prying eyes. It is interesting to know that the grille of this window is an old cast-iron cellar window grating, found in a junk shop, whither it had gone when the brown-stone house of the "General Grant period" for which it had been made was demolished.

The living-room opens directly into the walled garden, and on axis with the French window, through which one enters the enclosure, is a wall fountain with a semi-circular raised pool. Laid out in formal wise, this garden is reminiscent of Italian and French prototypes. Incidentally, the symmetrical arrangement assures the utmost effect from a very limited area. This maximum of result from a minimum of space can always be counted upon when the accents and focal points of interest are wisely placed. Absolute privacy out of doors, such as only a walled garden can ensure, and making the walled garden an intimate adjunct of the house—really, indeed, an unroofed portion of it—reiterate the element of Latin suggestion, and in a truly agreeable manner.

Beyond the western limit of this well-

(Continued on page 68)



The dining-room also has a beautifully carved old fireplace. The antique furniture and fine collection ceramics give a delightful tone to the room

Mrs. W. Barton French



Courtesy of the Reinhardt Galleries *Painting by Halmi*

This pleasing portrait of Mrs. French, young bride of W. Barton French, will be shown in one of the most popular exhibitions of portraits this season. Mr. and Mrs. French are deeply interested in art, both abroad and in America. They are at present in Europe, but expect to return to this country in time for the winter sports in which they take great delight

Spain Seen Through Maurice Fromkes' Art

The Work of Four Years in Spain Will Be Shown in This Artist's Present Exhibition in New York

By GILES EDGERTON

IT is characteristic of Maurice Fromkes that when he decided to paint Spain, the men, the women and children, the landscapes, the towering old palaces, he at once set sail for Spain and planned to live there. For the time being, Spain was to become his country and the Spanish people his people; though once there he roamed far and wide over that strange, beautiful mediaeval land.

He dwelt in Sagovia, he wandered through the streets of Toledo, he saw grace and beauty in Andalusia, he studied the fine, old, gorgeously ornamented buildings in the Esturias and Gelecia, and in the islands of Majorca he found new types of beauty.

And *then,* when Mr. Fromkes began to paint there was no dearth of subjects for him, for he had made friends with all of Spain; he had seen the women go up and down the steep hills of the north, balancing great baskets of fruit on their heads in the fragrant autumn season. He had seen them dancing in Madrid in the café cantantes as they had never danced for the public on any metropolitan stage. He had seen the bull-fighters flashing their red coats in the face of tormented animals. He had watched great ladies applaud the bull-fight and throw their roses into the ring. He had studied the old masters in the old galleries, had seen the modern Spanish plays and listened to the beautiful old Spanish music — and then he began to paint Spain as he felt it and as he loved it.

After working quietly, conscientiously and with a burning enthusiasm for over three years, the National Museum of Modern Art in Madrid invited Maurice Fromkes to exhibit there, and his modern Spanish Madonna was purchased by the director, Don Mariano Beullurie, for the permanent collection of the museum.



Courtesy of the Milch Galleries

"A Madonna of the Road," by Maurice Fromkes, now in the permanent collection of the National Museum of Modern Art in Madrid

Perhaps the most interesting estimate that could be given of these pictures, their effect on the Spanish public, and the response of the Spanish artists and people at large, would be gained by quoting from the critiques of the paintings which appear in the various Spanish papers and magazines during the exhibition.

By José Frances, in an article published in *La Esfera,* Maurice Fromkes was called "a passionate lover of Spain." "He is," said Señor Frances, "one of the artists who best understand Spanish landscapes and Spanish women.

"He has a lyric accent, a passionate appreciation of our land, and the wholesome contentedness of our life. Maurice Fromkes may know that many other better and many worse things exist than a smiling girl and an abundant landscape and a humble but happy family grouped about the mystery of a little boy who is just beginning to live. But to him that which is interesting is to seek a fine femininity, a rich optimism in presenting our fertile fields, and, above all, to reproduce the ecstatic power of the light of the Spanish skies.

"Mr. Fromkes gives us an intimate pleasure because he has stripped our Spanish women of bookish artifices and the mannerisms seen by tourists. He has presented their freshness as a flower, their simple humanity, their natural beauty, their graceful clothing. He paints noble incarnations of Spanish femininity with a loving care for quality and line. He is a virtuoso of color. If we were to look for precedent it would be easy to affiliate him with Anglada. He has, like Anglada, those delicious empastes, maleable and brilliant.

"He has also a certain ceramic quality in his painting, and how profound are his blues, how transparent his reds, his whites a little yellowish as if time might have gilded these majolicas of the Orient! But, above all, we appreciate his supreme contemplation of an optimistic Spain, youthfully seductive and emotional. His is a frank, vivacious art, and we welcome it."

Don Francisco Alcantra wrote also with great delight an article about Mr. Fromkes' paintings which appeared in *El Sol.* "I wish to give," he said, "some idea of the delicate penetration of this foreign painter, Maurice Fromkes. He sees our women so possessed by the psychological and sentimental traces of their castes, of the very earth itself, and fine sensitiveness so depicts the plastic beauty of a handsome woman that it shines out for us with purest delight. How handsome and how impressive he makes the fragile beauty—fragile, because exquisite—of our women. More spiritually exquisite even than physically. She is the head of the house — she who wears the shawl, she who looks at us with eyes that are terrible in their candor, in their sweetness, snatched from the very soul which shines through them. And it is she, this Spanish woman whom Fromkes paints, that we see at every turn in Spain, in our cities, towns and villages, and of whose most exquisite quality we are barely able to give an account. Yet this foreign painter has caught it and portrays it for us, because of his deep poetical penetration.

"The painter of women accomplishes nothing by depicting only their forms, he may even be capable of a description or a passionate delineation of the woman on his canvas without achieving that which interests us most in the subject — the spirit. Therefore, it appears to us the instinctive method of painting women must consist in the penetration by the artist into the very intimacies of the subject, sinking himself into their vividness, their gentleness, their sentiments, thus enabling him to paint these fragile, indecisive changing forms, which, like the tissue of a dream, are forever dissolving and reappearing, inspiring with their beauty and perplexing with their mystery."

The quality in Fromkes' pictures which the Spanish critics seem to value most widely is his understanding and appreciation of the people. Not merely because of their delightful, pictorial quality, but because of their profound charm, their graciousness, their naïve happiness, their passionate tenderness as mothers.

Señor Baeza wrote during the Fromkes' exhibition some extremely interesting and profound truths about this painter. "Mr. Fromkes does not," he said, "regard his vision of Spain as a conclusive one. It is his intention to return to this country definitely to follow up the work. If he should do this, I have no doubt he will have a most finished commentary on his canvases of the body and soul of Spain.

"To me he paints what he sees without taking into any account whatsoever any preestablished conceptions of Spain. He does not insist upon a dark and gloomy Spain, a Spain



"La Rosaura," a recent Spanish painting by Maurice Fromkes



"Candida," recently painted in Spain by Maurice Fromkes

that is monstrous and witch-like. He does not attempt a Zuloaga Spain, and undoubtedly his great success has consisted in fleeing this tragic Espagnolada which has been so popular. Mr. Fromkes has preferred to portray the

rice Fromkes will hold an exhibition in New York. He will show at the Milch Galleries entirely his collection of Spanish paintings, five of which have been used to illustrate this article. The first and most significant one,

oval face. And her background is, fortunately, a fine gesture of the Spanish landscape, low, restful hills, and a sky deluged with vivid, Spanish light. Our other illustrations are "La Rosaura," a dancer of grace and



"Una Mallorquina," an unusual Spanish subject by Maurice Fromkes



"A Little Carmen of the Hills," a vital portrait with especially typical Spanish background, by Maurice Fromkes

beautiful and happy faces that crossed his path. And we feel assured that his panorama of Spain, tender and amiable, will be a revelation to our own people as well as foreign countries."

Now for the first time in four years, Mau-

"The Madonna of the Road," is a very encompassing painting. It is not merely a Madonna of modern days in picturesque Spain, but it is the modern, humble Spanish woman with all her love of life and of motherhood, with a peaceful beauty in her fine,

much warmth; "Candida," a great lady of modern days; "A Little Carmen of the Hills," a delicious type of Spanish beauty, tender, humorous and friendly; and "Uno Mallorquina" in the picturesque costume of her own

(*Continued on page 68*)

The Famous Clyde Fitch Piano

Decorated for the American Playwright by Everett Shinn, From French Inspiration and in the Manner of the 18th Century

PROBABLY the most elaborately ornamented piano that has ever been produced in this country was decorated by Everett Shinn for Clyde Fitch. It was so fine and appropriate in design and so richly ornamented that it became known all over the country as "the famous Clyde Fitch piano."

And when it was finished and placed in the Fitch music room, which was also done in the manner of the 18th Century, with some priceless French antique furniture and rugs, became, indeed, an "art object."

When pianos were first invented, when people were awe-struck over the little tinkling sound that was emitted by the first tiny spinnets, these musical objects were made exceedingly beautiful in form and decoration by the most famous artists of the day. Nothing was considered more worthy of beautifying, because nothing was considered more miraculous than this harp-form encased in its shapely box pouring out lovely sounds because of the extraordinary invention of the little pedals that connected the harp with the board of ivory keys.

We have all seen those quaint old prints and engravings of the great musicians, Beethoven, Mozart, playing their immemorial melodies on fantastic little pianos, sometimes for their own delight and sometimes for the joy of the very elect for whom a new world of ineffable joy had been opened. We have grown so accustomed to the piano now that we think of it just as furniture, like an arm-chair, or a comfortable lounge, but in those far off days, it was a Pandora's box of fabulous sounds.

It was undoubtedly with these beautiful little instruments in mind that Mr. Shinn set out to decorate the Fitch piano, for, although larger in size, and perhaps more elaborate, it has much the grace and the elegance of the pianos of the 18th Century.

Oddly enough, the most elaborate decoration is inside the piano lid; yet this really is not odd, because who should have the greatest delight from the ornamentation of a piano if not the player? The scene painted by Everett Shinn shows the famous old dramatist Molière at rehearsal of one of his own plays in the garden at Versailles.

Before going further with the idea of decoration, it would be well to say that the piano-case itself was made entirely of mahogany, left dull, the actual wood-yellow of the original fibre. And mahogany is a very beautiful color when it is not distorted and doctored up into a brilliant raw red. Mr. Shinn's colors for his painting, the delicate faded beauty of the courtly days of decoration, were exactly suited to the soft tones of the fine mahogany used.

The outer lid of the piano cover was painted from a Masque of the same period, and the rest of the decorations were medallions and festoons, garlands, and streamers in blues, pale rose, soft green and gray; but no gold, because Mr. Shinn was wise enough to realize that the delicate tone of the mahogany would be destroyed by the introduction of gold into the ornamentation. A far more subtle color scheme was accomplished by the actual tone of the wood in combination with the mellow colors which belong to that rare period of piano decoration.



Showing the decoration on the underside of the lid of the piano. Molière is represented rehearsing a play in a French garden



The front of the piano with its mass of gaily painted festoons, ribbons and flowers on the background of dull mahogany



The famous Fitch piano in a room of appropriate furnishings, Gobelin tapestry, Louis XVI chairs and a few pieces from the court of Louis XIV

A Group of Distinguished Rooms

Gorgeous Detail from the Various Rooms in the Home of James P. Donahue, Esq.



Wm. [illegible] & Co., Inc., Decorators *Photos by Drix Duryea*

Side wall in the English Renaissance living room in Mr. Donahue's home, with its fine walnut paneling, and ceiling in old ivory. Rich Italian embroideries ornament the luxurious furniture



Second view of the living-room in the Donahue home with its stained-glass recessed windows, sheltered by book-cases on either side and a famous screen at the left of 16th Century Flemish tapestry. Some fine pieces of antique furniture are shown covered with rare old Venetian velvets and embroideries



Classic entrance hall to the Donahue home with sumptuous marble stairway and balustrade furnished with Italian antique fittings



The drawing room of the Donahue home is Louis XVI in style. The paneled walls are richly painted and the floor covered with a savonnerie rug. The furniture is upholstered with rare 18th Century tapestry and hand embroidered silk



The dining room is in the style of Louis XIV, woodwork carved and ornamented with gold. Breche Violette marble pilasters are finished with bronze capitals. The furniture is covered in 17th Century figured velvet

Notes on Modern Soloists and Composers

A Brilliant Trio of Musicians from Poland, and a Tribute to America's Foremost Composer

By MARY HOYT WIBORG

TO write of a composer and his work is easier than to give adequate appreciation of a virtuoso whose talents are registered more by their appeal to the ear than the cold abbreviation of a written analysis. But as these notes are for the concert-goer and presumably the one cognizant of musical celebrities today, these few lines may give added side-lights upon artists already well known to genuine music lovers through their popular acclaim on concert platforms.

As the flavor of every phase of a character is enhanced by being brought into more personal contact—these lines may give a warmer glow to their audiences of a friend's sincere appreciation and tribute to Arthur Rubinstein, the Polish pianist and his compatriot, Paul Kochanski, the violinist, and to John Alden Carpenter and Karol Szymanowski, composers, whose names are world famous in their various arts today.

FACING the immediate concerts ahead, the first focus must be upon Paul Kochanski, the celebrated Polish violinist.

In a garden party of an old house in London before the war, I first heard the violin played by Paul Kochanski. "Ole Bull's Spanish Stradivarius," he muttered, as he took it from the case, "I bought him yesterday—I am crazy for it," he said.

And many years after, with Russia war-torn, revolution-torn, her inhabitants fleeing to the ends of the earth from a stricken country, I again met Paul Kochanski in London walking down Bond Street, his violin under his arm. "I take him to Hill this afternoon," he said, "and with what he give me, I leave for America. All that I could bring out from Russia."

And so Paul Kochanski left for America as bravely, as courageously, as he surrendered his one prized possession, to start in upon the building of a new career in a strange land with the strength and mental force that is given to few men to achieve, in a field where other names then more famous,—others with more friends or patronage behind them, or with many years' experience on the concert stage of America ahead of him,—Paul Kochanski with one concert, his debut with the New York Symphony Orchestra, placed himself in the front rank as one of the leading violinists in the world today. Within three years he has now reached the summit of a violinist's career. "I play with six symphony orchestras throughout America this season, and I give my own concert in Carnegie Hall on December thirteenth,—and you will come?" he said. Will I come? Would I willingly miss the enjoyment of such an afternoon and the memories of that first day's pleasure of hearing Paul Kochanski's bow upon the strings in that garden in England many years ago, come back to my mind as I mentally register the day of Saturday, December thirteenth, as one not to miss as an outstanding musical event of the winter in the city of New York?

But, to turn to Paul Kochanski in a short analysis of his career and achievement. "I am an old man; I am nearly thirty-five," he will tell you, "and I work hard for six—no eight hours—a day, but that is since long ago and now I practice only what I play tomorrow or the next day." And so he will summarize briefly the slaving absorption of a violin's technique of many years, in a few sentences, and leave for his later biographer the true placing of the crown of genius upon his head.



Paul Kochanski, the celebrated violinist, who gives his own concert at Carnegie Hall, December the 13th

Another Polish virtuoso from that land of musicians and virtuosi, Paul Kochanski has achieved but what another violinist, David Mannes, has attempted these many years to drum into the heads of delinquent pupils. "A teacher may give everything in instruction," he would say, "but it is for the student of genius to really find himself in any art." Or, in that other wider analysis, to find the perfect balance, which another voice has summarized as the essence of Art itself. And in this true sense of "Balance," Paul Kochanski has achieved the fullest step that characterizes genius. He knows himself; his assurance, his balance in measure, tone, line are perfect, as in the controlled emotion and knowledge of his instrument and the gamut of feeling thereon he can portray. It is this absolute security in rhythm and touch that gives to his listeners such a joy in the breadth and strength of his tone upon the strings; with his sweep of emotion that will carry an orchestra forward with its impetus and magnetism.

Other artists of the violin may let themselves be momentarily carried away by a certain line of extraordinary tonality or the wizardy of their own great bowing, but Paul Kochanski is withal his temperamental outlay of feeling, forever master of himself and the instrument he holds. And no composer but feels that his work in such a master's hands is doubly endowed on a concert platform.

I wrote last month of the coming concerts of the Philadelphia Orchestra, where Paul Kochanski is to play Charles Szymanowski's violin concerto in a first American rendition of this work. Here you will see this virtuoso at his best and his own proper setting—in the playing of a work by a fellow Pole with whom he has shared a life-long intimacy in musical feeling and understanding, plus the added inspiration of Stokowski's leadership.

Such is the combination of Paul Kochanski and Charles Szymanowski, and a third name, that of Arthur Rubinstein, must be added to this group of friends and illustrious musicians who have made possible that this day and age musically be comparable only to the days of Chopin, Meyerbeer, Rossini, and the brilliant musical assemblages in the famous salons of Paris, London and Warsaw during the reigns of the Georges in England, and the First Empire in France.

IT is more than ever difficult to bottle the brilliancy of Arthur Rubinstein in any form of summary of sufficient appreciation of his talents whose vital magnetism upon the



Arthur Rubinstein, the famous Polish pianist

piano and personality throughout life form the essence of his inspiration and genius aside from his technical mastery of music.

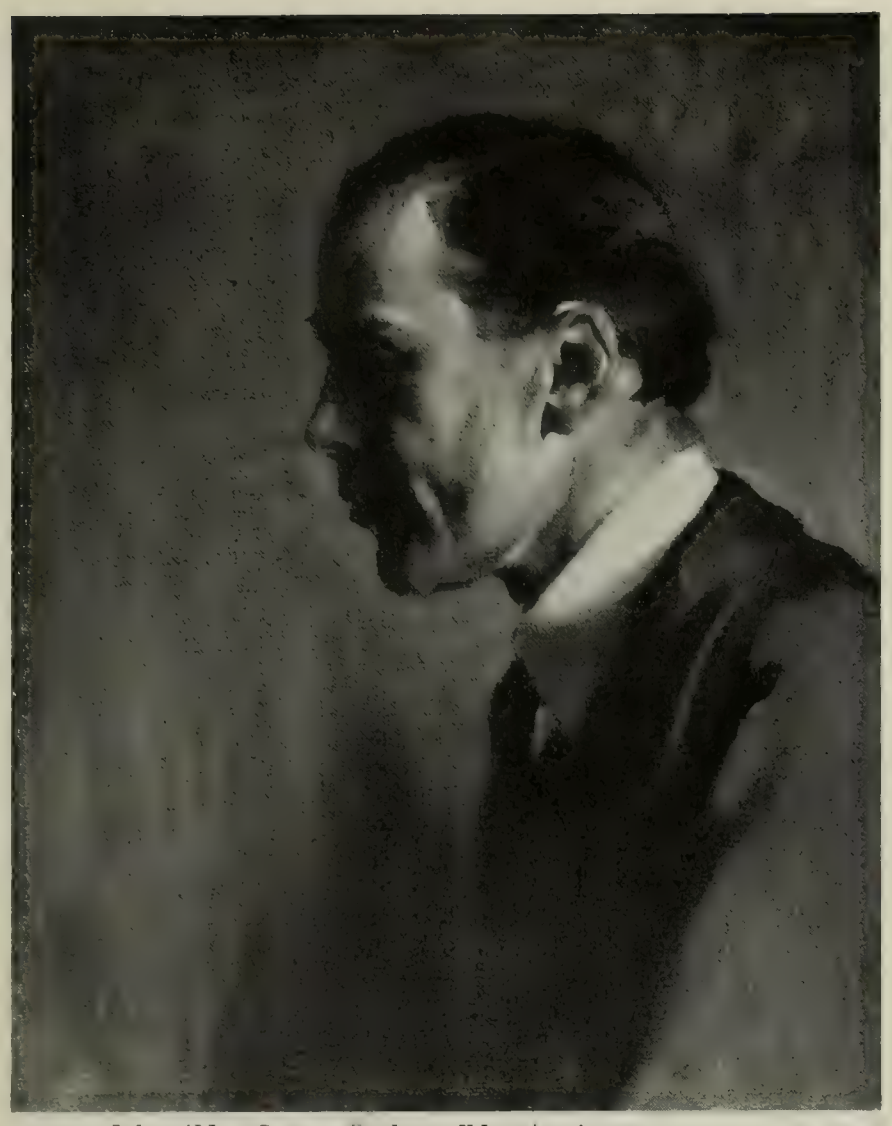
There is a story that Arthur Rubinstein tells upon himself that best illustrates the wit that characterizes this artist in any situation in life which suddenly presents itself.

While giving a rather prolonged and academic program in a gala concert in Madrid several years ago, a spoiled Spanish beauty scribbled from her box to Arthur Rubinstein upon a card and sent it back by an usher to the Green Room. "My friend," it read, "it is late and we dine early this evening; hurry the entr'actes that I may be able to have the pleasure of hearing the end of your very long program."

The entr'actes, as all know who have suffered the agony of these functions, is in Spain, as in all Latin countries, not a momentary lapse, for the virtuoso, as a rest from his labours, but carries with it the sanctity of a social event, plus the all-necessary stimulus of tea, ices and patisseries in the foyer of the theatre, which, no matter how great the artistic fervor of the audience, it can seldom punctually be aroused from. To wit—the prolonged and appealing chords that even Paderewski himself finds it necessary to resort to, to readjust his feminine audiences' attention upon the charms of music. So the effrontery of this Spanish lady's request against this sacred custom challenged the typically scrawled retort of Rubinstein, as follows: "Impossible, even for you, my dear friend, to shorten the Entr'actes," he wrote, "but I shall, nevertheless, endeavor to precipitate the Adagios."

Such is the humor and wit that Arthur Rubinstein inculcates into every moment of his vital life to draw the world to his feet, and through it all flows the genius of his playing. As a virtuoso of the piano he stands absolutely upon a pedestal alone and apart and the very rendering of a modern composition by his inspired hands gives a work a second creation, which no other artist can achieve in fingering, pedalling, or by the sheer vitality that he seems to exude from his great mental intelligence and sensing of music.

In the great concert halls of London, Paris, Berlin, Rome, Warsaw, his playing of the works of DeFalla, Prokofieff, Strawinsky, the great masters of modern composition and technical brilliancy, share with Arthur Rubinstein his equal mastery in his rendering of their works, to whom these men, all great personal friends, bow low as a complete and acknowledged leader of his art. Strange it is that a man of his endowed brilliancy as a pianist is not more sought after as a soloist of orchestra in this country, and carries his fame, for the most part, upon his own individual concert platforms. But, to the greater public in America, Arthur Rubinstein, though in himself unique in the world today, is too often confused with other musicians of the same name, and his musical force is too personally dominant to be even yoked by the weight of an orchestra behind him. He stands as a constellation alone and by the sheer vitality that will drive a Spanish bull fight loving audience mad, as with a roar of acclaim, it welcomes the return of its hero yearly back into the fold, in the great musical assemblages of Madrid, Seville and Toledo—to a colder-blooded race such as ours, Arthur Rubinstein is still in his infancy in this country of the European enthusiasm that can sweep an audience off its feet and carry this triumphant virtuoso shoulder-high off his concert platforms.



John Alden Carpenter, the well-known American composer



Karol Szymanowski, the greatest composer that has come out of Poland since the days of Chopin

The day will soon come, however, when by our heightened appreciation of his art, and of the music he plays, which yet rings strangely to untutored ears in its musical dissonances, we will ourselves acclaim his amazing technique, his rendering and understanding of the broken rhythms and harsh tonal stridencies that give the works of the great modern composers today such shattering brilliancy, but until that triumphant moment, Arthur Rubinstein must be held forever before our minds as the ultimate zenith that has been reached by a virtuoso of the piano in exposition and understanding of modern composition.

THE name and works of John Alden Carpenter, the American composer, are too well known to his compatriots here in America to give but this short summary of his musical achievement and inspiration:

From the very title of his compositions, John Carpenter's diversity of mentality musically can be summarized. From the man who can picture the Adventures of a Child's Perambulator, in his "Suite" of that name—the ecstasies and satirical madnesses of his ballet "Krazy Kat," the beauty of his musical ballet upon the story of Oscar Wildes' "The Birthday of the Infanta"—can carry these divergences upon the same symphonic ratio to the serious and comprehensive study of his "Concerto for piano and orchestra," plus the major opus of his "Symphony," performed by the Norfolk Festival in 1917, can be registered with the width and breadth of John Alden Carpenter's inspiration and depth of musical humor and intelligence.

In this day and age, as in previous decades, where the "Fourberies de Scapin," "Marriage de Figaro," "Tarantella," give Molière, Mozart, Rossini and other intellectuals of previous ages the background of humorous themes to diversify their creative genius upon. So the quality of raillery is an outlying fundamental in all art throughout history. In jazz rhythms, and their complicated derivatives, any student of the primitive, especially the African dancers, can readily recognize the inherent mockery of the black races, as emphasized by the effectiveness of the missing beat, in all demonstrations of tribal dancing. So the "drag step," the modern "lame duck" of ballroom popularity, is another instance of the mockery of the savage towards a maimed or less fortunate member of the tribe. These jazz syncopations and drum beats, typifying as they do American musical satire and popular humor, would be bound to attract the sensibilities and rhythmic appreciation of a man like Carpenter, both in humorous as well as serious vein. Who, seeing in these themes a typical music of the dance halls throughout the country, the proper exposition of our musical expression as coming from America, as fully justified by European composers seeking some new voice in creation, as they look westward today. And John Carpenter, who has been the first to feel this appeal of the "jazz element," must be given the credit for his musical courage and pioneering in this field, whereby seeking the legitimate sources of our civilization, he has started and startled the modern musical intelligence in his championing the background of this drum beat in his art today. For the young student to enlarge upon these themes, gathered within ourselves rather than to seek backward for the false European standards of composition and counterpoint of jaded foreign conservatories, for their musical inspiration, John Carpenter

(Continued on page 90)

The Picturesque Quality of English Thatched Cottages

The Use of Thatch Is Coming in Again for Some of the New Small English Country Houses

By ROGER WEARNE RAMSDELL

THE little thatched cottage, of which sundry aspects appear in these pages, is at Broadway, in Worcestershire. Its eminently picturesque quality makes a strong appeal in its favour, but it has something more substantial than picturesque value to commend it. It is thoroughly comfortable and convenient and, besides, an eloquent demonstration of the possibility of simple and inexpensive living under conditions of completely modern equipment.

With reference to its attractive exterior aspect, it is gratifying to note that it is attractive from every point of view, front, sides and back if, indeed, it can be said to have any back. So far as one particular feature of the house is concerned—the thatched roof—it furnishes ground for certain observations that may not be without definite suggestive value anent a method of house-covering that is by no means out of date or inadequate, whatever some of its critics may opine to the contrary.



Old stone house at Broadway, Worcestershire, with its finely laid and infinitely old slate roof

Built of the native Cotswold limestone, of a warm tawny brown colour with an occasional fleck of orange here and there, and designed to some extent in the local Cotswold manner, this little dwelling exhibits agreeable characteristics that bespeak kindly regard. The reticence and modesty of its mien are subtly conjoined with a certain ingenuous piquancy. At the same time, it is not lacking in the unobtrusive dignity that belongs to honest small things especially in architecture.

It stands directly on the road, without any dooryard or other preliminary feature, so that all the available space—the whole place is quite tiny—may be devoted to the garden behind the house. This garden, which has a warm southwestern exposure and slopes agreeably down to an old mill stream, is a very straightforward and unpretentious combination of kitchen-garden and flower-garden, or rather it would be more correct to say that it is a kitchen-garden, first and foremost, embellished with clumps and patches of homely, old-fashioned cottage flowers and dignified by incidental box-bushes.

The cottage is so small, and is so adequately shown in the illustrations, that there is little left to say about the actual fabric—barring the thatched roof—but there are two things it suggests that deserve mention by way of a timely causerie. First, to some readers it may be a matter for wonderment that a dwelling so minute and so humble should have been the object of such carefully considered design, evidently the work of an architect, and that it should display such admirable workmanship. Second, there will doubtless be adverse critics—there always are; they are ubiquitous — who will cavil at both the material and the design. They will say,



A slate roof on a quaint house laid much after the fashion of thatch



Second detail of this delightful little cottage showing the overhanging roof which always suggests thatch



C. E. Bateman, Architect

A modern cottage at Broadway, Worcestershire, built of Cotswold limestone and most picturesquely thatched

"Why were such and such things done? An equally efficient cottage could have been built for much less money." These queries, implied or explicit, let us take up in due order.

The cottage is very small, its design *is* very good and plainly not the result of either slapdash or indifferent methods, while both materials and workmanship are of the best—far better than usually fall to the lot of so modest a dwelling. Furthermore, what is distinctly significant in the present connection, the architect is not unwilling to let his name be known as the designer of so unambitious an abode. He is quite prepared to let his reputation stand on the *quality* of his work, not the quantity nor the magnitude of individual commissions. He does not disdain to have his name associated with a small house for fear someone may imagine him incapable of successfully designing anything larger. As a matter of fact, he is busily occupied with a large practice and has always important commissions both in his own neighbourhood and at a distance, country houses not to be sneezed at by the veriest devotee of "big business."

(Continued on page 70)



The street side of the little stone cottage with an excellent view of the long roofline



A detail of the front facade of the little cottage, showing the way the thatched roof overhangs the window

Picasso, a Fantastic Modern Genius

His Art and Personality Is Here Expressed by the Most Fantastic of Modern French Literary Men

By JEAN COCTEAU

Translated by William Drake

PICASSO, if he is a painter-poet, is the exact antithesis of the painter-writer. Nothing seems more ridiculous, as applied to him, than the jargon of modern criticism.

It is important to consider Picasso as a painter who never concerns himself with things which are not his affair.

Let us, likewise, deliver him from the term "Cubism." The author of it is Henri Matisse. "Too much Cubism!" he cried, before some canvases brought back from the south by Georges Braque. They represented groups of houses in the form of cubes. It is, then, erroneous to compare the term "Cubism" to the term "Impressionism," the legitimate offspring of a painting by Claude Monet entitled *Impression*. Cubism makes one see cubes where there are none; and, let us admit, actually causes them to appear. Let us not forget, either, in order to condone the doubting of superior minds and their dread at being made dupes, that mystification very easily follows upon any discovery. The Muses are accustomed to solicitude.



Scene in a French green room, from a drawing by Picasso

Perhaps the first days of Picasso's astonishing enterprise were, like the days of childhood, days of play. That is nobody's business. They quickly become school days. But Picasso never lectured. He never dissected the doves which flew out of his sleeves. He contented himself with painting, with acquiring an incomparable trade and putting it at the service of chance.

Picasso is from Malaga. He tells me, as a significant feature of his town, that he saw there a street-car conductor who sang, and slackened or hastened the speed of his conveyance according to whether his song was lively or slow, ringing the bell in cadence.

The world is suspicious of contrasting masteries. Picasso, with his profound fantasy, proves how hard he tries to please little. This fantasy imparts a fairy-like grace to his slightest gesture.

One day, when I was ill, he sent me a dog, cut out of a single piece of cardboard and so ingeniously folded that it stood upright on its paws, switched its tail back, and moved its head.

I became better at once. Since then I have compared my dog to Petit-Cru, the fairy dog of Yseult.

It is not by thinking of the life of the whole toward which the lines are working that the artist will create a living work, but by feeling the line in danger of perishing from one end to the other of its course. Upon this consideration alone the whole will live of its own life and will constitute an organism, instead of being the dead representation of a living form. From any other work, nothing but mimicry will result.

The life of a painting is independent of the life it imitates. A masterpiece, like the portrait of Madame Reviere, for example, results from the union of these two forces.

We can, from then on, admit an arrangement of living lines, that which motivates these lines, ceasing to play the primary rôle in order not to become merely the pretext for them. From this stage to the conception of the disappearance of the pretext, there is only one pace to go. The end having become the means, there was the daring stroke, the boldest in the history of painting; we were present at it in 1912. To take away the scaffolding surrounding a painted bottle or a painted lady used to be the high audacity of an artist. Picasso pushes audacity so far as to consider lady or bottle as the scaffolding which allows him his construction. He makes them disappear in their turn.

What remains? A picture. This picture is nothing other than a picture. And the factor that will make the difference between this picture and the decorative arrangement which it threatens to be is just that life peculiar to the forms which compose it.

It is, then, contrary to what the public imagines, much less easy to deceive the eye with an illegible than with a representative picture; for the latter, if it be dead in itself, can retain from its model an appearance of life, while a sealed work of Picasso does not owe its life to any artifice.

A bad painter covers the curtain of a theatre. He raises it on nothing. A true painter, in the proportion to which he covers his canvas, raises it on a theatre where the eye and the mind penetrate.



Jean Cocteau, from a drawing by Picasso

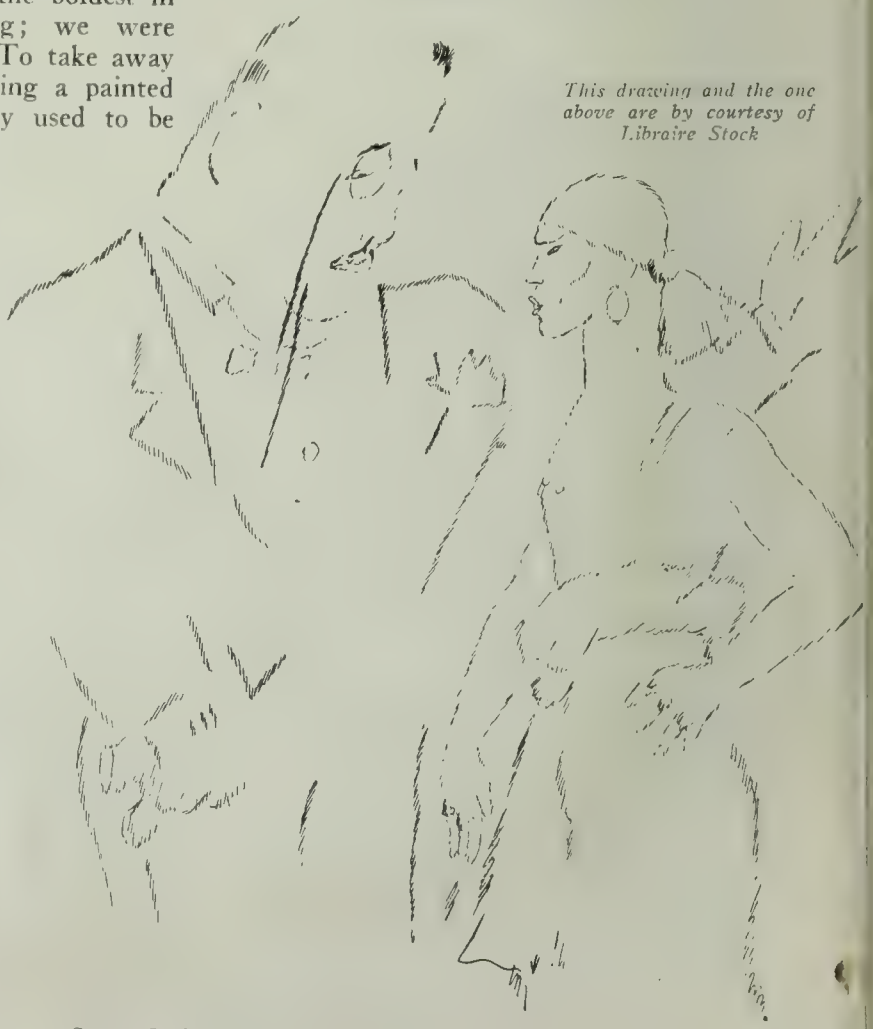
The theatre of Picasso is not a popular theatre. One day or another, the most tightly shut theatres must open their doors: I do not imagine that this theatre can even half open its doors. Never will it receive the tears or the "orange skins of paradise." This is perhaps the unique position of an aristocrat.

Picasso, however, rarely locks his paintings with a triple lock. The objects, the figures emerge. Sometimes the balance between the legible and the representative hesitates; sometimes it does not hold.

Italian girls of the postal card type, simple harlequins, young knights astride a chair, shot through with a sigh of pale colors, greatly

(*Continued on page 72*)

This drawing and the one above are by courtesy of Libraire Stock



Serge de Diaghilew, and Nijinsky in "Sheherazade," from a drawing by Jean Cocteau

One of the Most Fascinating Spots Left in Paris



The church of St. Etienne-du-Mont, showing a picturesque old corner in Paris. From a recent lithograph by Samuel Chamberlain

Visiting the Art Galleries

All the Way from Titian to Matisse Is the Gamut Run at the Early Winter Exhibitions in New York



"La Dance Rythmique," by Dryam Penic, a pupil of Mestrovic, whose splendid exhibition is just now being held at the Brooklyn Museum

Courtesy of the Kingore Galleries

"Allegra," by Anna Coleman Ladd, an exquisite bit of sculpture for the garden



Courtesy of the Feragil Galleries



Courtesy of the Bower Galleries

(At the left) "The Lace Maker," from a famous Titian portrait

A still-life of great brilliancy, by Henri Matisse, one of a large collection being shown at present in New York (at the right)



Courtesy of the Fearon Galleries



Courtesy of the Ferargil Galleries

"Young Joy Givers," one of Arthur B. Davies' imaginative paintings



Courtesy of Frederick Keppel & Co

(Below) "Adolescente," a bit of ultra-modern sculpture by Warren Wheelock



Courtesy of the New Gallery

(At the left) "The Sun Bath," from an etching by Arthur William Heintzelman

"Two Apple Trees," a gorgeous study of Springtime, by James Chapin



Courtesy of the New Gallery



Courtesy of the Ainslie Gallery

"Lois," a delightful portrait drawing by Ethel Blanchard Collver

Great Modern Hotels of America

The Atlanta Biltmore

By MATLACK PRICE

Schultze & Weaver, Architects



The courtyard terrace of the Atlanta Biltmore, designed for tea and supper dances has more the atmosphere of a country club than a hotel

The architectural expression of the Atlanta Biltmore is effectively made in an adaptation of Georgian Colonial which pleasantly combines dignity and charm

RENOWNED since early Colonial days for the "Southern hospitality" of its famous old mansions, it is a perfectly logical continuance of the tradition to find hospitality now expressed in the more modern terms of the great hotel. That a Biltmore hotel should be added to the attractions of Atlanta, Georgia, is symbolic, too, of the progressive spirit of the South, and of the new era that demands an adequate setting for its rapidly growing social and commercial activities.

Architecturally, the spirit of the South is reflected by Georgian Colonial architecture, in type distinguished by its grace and refinement of proportion—the purest form, in fact, in which Colonial architecture is found. This architectural background afforded a fortunate basis for the choice of style in which the Atlanta Biltmore is designed, and the architects made a skillful adaptation of its essentially home-like character to fit the requirements of a modern hotel that occupies approximately four acres.

This hotel consists, actually of a group made up of the hotel building and four detached apartment units, and is located on West Peachtree Street, between 5th and 6th Streets. It is built of red tapestry brick, laid with wide, white mortar joints, and the trim is of Indiana limestone and architectural terra cotta.

No technical description could give any impression of the gracious charm of the courtyard entrance of the Atlanta Biltmore, where green trees and lawn combine with the deep color of the brickwork to make an architectural picture suggesting a country club rather than a hotel. There is a fine dignity in the tall colonnaded porticos, and the beautifully detailed Colonial doorway seems to open in a spirit of true old-fashioned welcome to the guest who comes here for rest and refreshment.



The beautiful Colonial doorway opening from the garden terrace seems to express the time-honored traditions of Southern hospitality

The courtyard is the feature of this hotel which gives the Atlanta Biltmore a personality among other hotels in other cities, and in which the architects, Schultze & Weaver, have gone far beyond the routine requirements of hotel design. The terrace in the garden court is so large as to serve tea or hold dinner dances for as many as six hundred people, and one must picture the effect of festivity when colored lights, festooned from ornamental lamp standards, are seen through the trees, and lighting the white tables below.

Such effects, or the sense of graciousness and dignity expressed by the proportions of the long portico, make the reflective mind give more than a passing thought as to the place, usually unrecognized, that architecture has in the lives of all of us. Architecture is not, in the hotel, merely a question of housing, nor is it a question of the beauty or appropriateness of this or that detail—of the capital of the portico columns, or of the balustrade, for instance. Architecture provides the setting, it creates the atmosphere, and we react to it, whether consciously or not. Who would not feel differently, on entering the Atlanta Biltmore, than he would feel entering the ordinary commercial hotel building? In the Atlanta Biltmore the guests cannot but feel some

of the distinction that is conferred on them by the distinguished setting provided by this great hotel, exactly as the guest at a country house feels. Architecture, in this one of its many aspects, is a potent factor in our daily lives, and felt nowhere so strongly as in the settings provided by our hotel managements of today, and by the architects who so brilliantly collaborate with them.

The slight grade on which the Atlanta Biltmore stands makes the garden court entrance, with its driveway in from Fifth Street, one floor higher than the main entrance front on West Peachtree Street, so that the main public rooms are planned on the level of the court, and the lobby is reached by two flights of marble stairs.

The lobby is a two-story interior enriched in its effect by tall pilasters of black and gold marble and woodwork of natural mahogany, and from its center vistas extend nearly two hundred feet in either direction into the ball room and dining room. Both these rooms are entered through spacious foyers.

The ball room, detailed in the Georgian manner of the Brothers Adam, possesses a high degree of pure architectural dignity. There is a finesse in the scale of all its detail,



Fine architectural proportions have been achieved in this dignified Colonial portico of the Atlanta Biltmore



The rendering of the Adam style, and the quiet restraint of this interior make it one of the most beautiful of American hotel ball rooms

and a satisfying rightness of proportion in the whole room which make it one of the most beautiful ball rooms in any of the great modern hotels of America.

The main dining-room is equally successful in the fine dignity of its architectural treatment, and proves that a large room of the utmost formality need not necessarily be uninteresting. The silvered chandeliers in this room are of especially fine Georgian design, beautiful in themselves and in excellent scale and character with the room, like the crystal chandeliers in the Adam ball room.

The architectural problem in designing a large room lies largely in supplying exactly the right amount of incident, detail and ornament to make it interesting and escape the danger of being bleak, and at the same time to stop short of overdoing the treatment and making an interior that is ornate and unrestful. In the solution of this problem, certainly, the ball room and dining room of the Atlanta Biltmore are eminently successful, and rank with any two similar rooms in the United States.

The nine floors comprising the accommodation portion of the hotel offer suites of five rooms, one such unit at either end of the building, and along the garden front of the central part are two and three room suites, the remainder of the plan being occupied by regular hotel rooms. The suites have each its private serving pantry, with refrigeration, plate-warmer, cupboard and sink, and are arranged to provide the utmost in hotel comfort and convenience.

Typical bedrooms in the Atlanta Biltmore are decorated and furnished in the same manner as the interiors of the suites, with plaster-panelled walls, tinted a light French grey, with carpeting to match, and painted wood furniture.

There are a great many architectural critics who must close their eyes, or go into

(*Continued on page 76*)



The main dining room of the Atlanta Biltmore is a beautiful example of a Georgian interior designed on a large scale

The Racquet Club of Chicago

This New Club House Presents a Perfection of Fittings and Furnishings Only Equalled by Its Practical Conveniences and Luxurious Comforts



Rebori, Wentworth, Dewey & McCormick, Inc., Architects *Myers, Minott & Co., Inc., Furnishings and Equipment* *Photographs by Henry Fuermann & Sons*

Entrance lobby of the Racquet Club. The torcheres either side of the stairway have green marble base with bronze shafts. The walnut furniture is covered with gold and green tapestry. The window draperies are also green and gold. The floor and trim of the room are of kasota stone and the walls are in palm finish plaster



The club room of this organization is a sort of general lounge and social room. It is sealed with American walnut, and the fixtures are of old English brass. The tables are burl walnut darker in tone than the walls



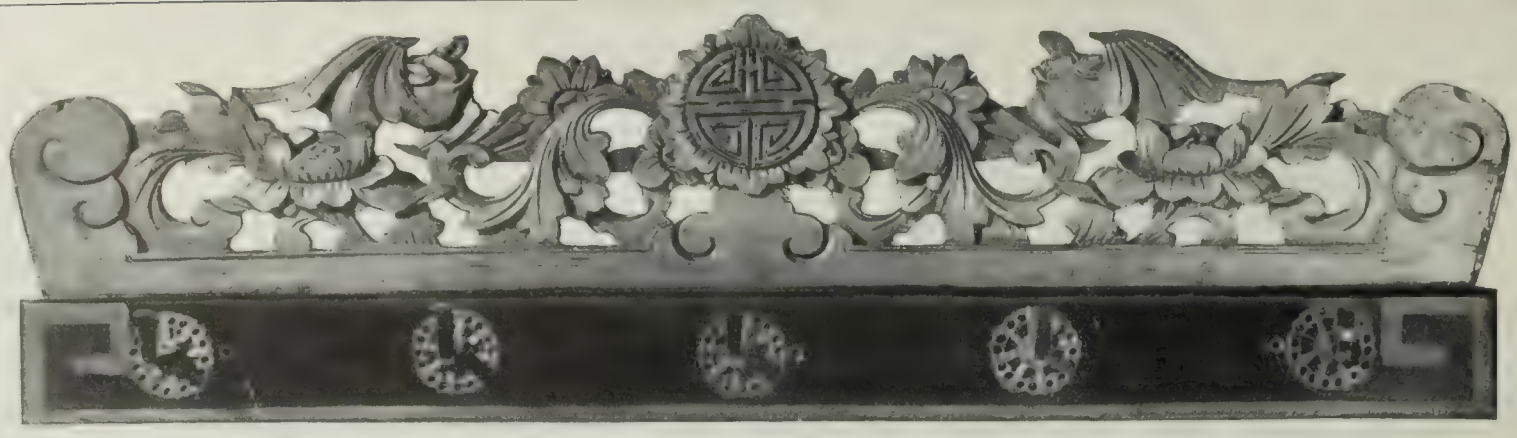
This room is used as a lounge in connection with the tennis and exercise departments. It is painted a soft gray-ivory with dark-gray floor and taupe rug. The awning overhead is Venetian sail cloth, terra cotta in color. The large davenports are in terra cotta, blue and white. The wicker furniture in this room is a soft brown. The prints in the locker lounge used as a frieze are from the Widow Nolan's collection



The library adjoins the club room and is much the same in tone. The wainscot and bookcases are in oak and the fixtures in this room are copies of Empire oil lamps, developed into electric chandeliers. The writing desk is walnut. On it are used tooled leather desk pads and English brass inkstands



This is a second view of the club room, showing the fine fireplace together with the bronze fender seat upholstered in English morocco as are also some of the chairs. Other chairs are covered in English calfskin. Leather was used throughout this room with the idea that it would age satisfactorily and perhaps ten years from now be handsomer than today



Chinese carved wood coat rack in antique gold finish and red lacquer. Courtesy of the Frankl Galleries

From the New York Shops

Decorative and Useful Accessories for All Parts of the House

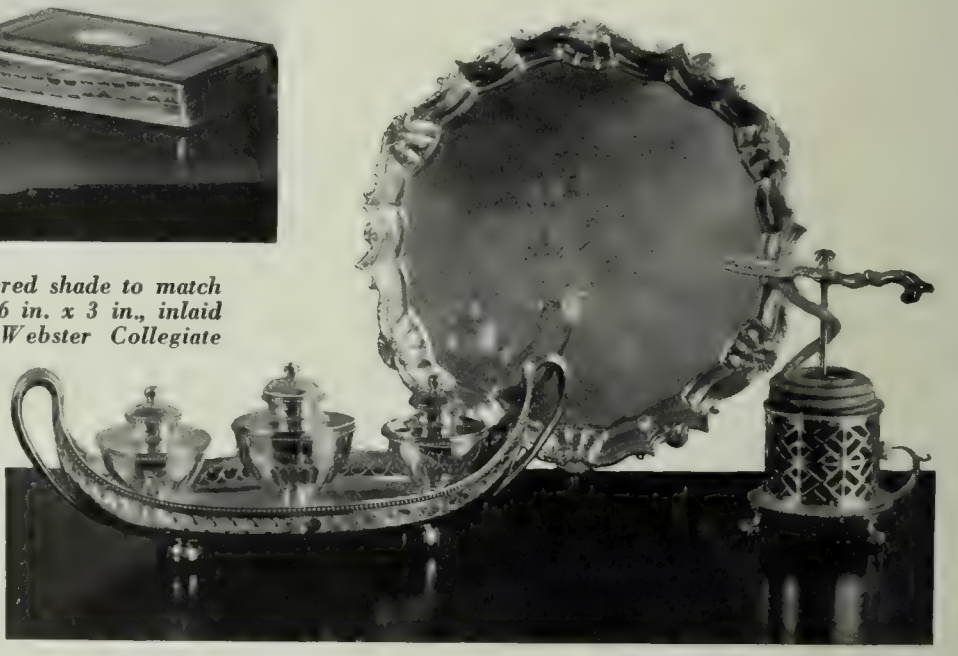
Under the Direction of
ELIZABETH LOUNSBERY



Malachite dog foo electric lamp, 22 in. high with green chiffon covered shade to match and carved malachite finial. Cedar lined, silver gilt cigarette box, 6 in. x 3 in., inlaid with emerald green jade. Hand tooled, green leather covered Webster Collegiate Dictionary, 6 in. x 8½ in. with white jade insert. Chinese flowering tree in feitsui jade bowl. Spinach green and white jade lilies. With teakwood stand, 9 in. high. Sea green jade nut bowl, 6 cups and silver gilt spoon with carved coral handle. Courtesy of Edward I. Farmer, Inc.



"Couvre pieds" in pink or blue wool lined taffeta with chiffon quillings. Combination pillow and cover for baby's crib. Held by snappers when converted into pillow. Also made as cover for "chaise longue." Courtesy of Mary Coggeshall



George II silver tray, 10 in. diameter. Date 1739. Inkstand, engraved with arms of Earl of Macclesfield. George III wax jack, 1762. Courtesy of Crichton



Florentine hand painted serving table in soft pastel colorings on green or red. Removable tray and table top both decorated. Courtesy of Fontaine



Book bound in hand tooled blue leather, showing royal arms and fleur de lys. Period Louis XVIII, size 12 in. x 15 in. Converted into box for photographs. Courtesy of Bonaventure

(Continued on page 54)



The Genre Designs of an Old French Needlepoint *are reproduced in this Tapestry Covering*



Like antique French needlepoint, this tapestry is filled with animated vignettes



INTERWOVEN with homely humor and acute observation, replete with popular anecdote from edge to edge, the genre tapestries of the seventeenth and eighteenth centuries have a variety of interest that makes them unique not only among tapestries but among all decorative textiles.

In this fine modern tapestry are recreated the same abundant and interesting forms which patterned a superb antique French museum piece. The original was done not on a tapestry loom, but in the still older fashion of needlepoint. The modern replica shows the tiny, charming figures of the original, the mountebanks of old French countrysides with their dancing bear and fortune-telling bird. Flying insects, peacocks in pursuit, all richly filling every space, are all framed and held into the composition by a winding ribbon suggestive of a Chinese cloud-band.

Like the original, it records in soft wools and reds and yellows of primitive freshness the rise of democratic taste. Far from the mediæval themes of chivalry, from the sumptuous classicism of the Renaissance, it faithfully follows the example of the peasant scenes later popularized by David Teniers and Goya.

While this tapestry contains all the merits and charm of the original, modern developments in textile weaving have made it quite available for today's interiors.

Other tapestries representing the genre traditions of France, of Flanders, and of Spain are available in the Schumacher collection, while the whole range of tapestries, reproducing the best of the great periods, is unusually comprehensive.

Schumacher fabrics may be seen by arrangement with your dealer or decorator. He will also arrange the purchase for you.

F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York. Offices also in Boston, and Chicago, and Philadelphia.

F. SCHUMACHER & CO.

Black covered pottery crock with gay peasant decoration. Suitable for candy jar. Brass 5-in. candlestick with kneeling figure. Courtesy of Rena Rosenthal





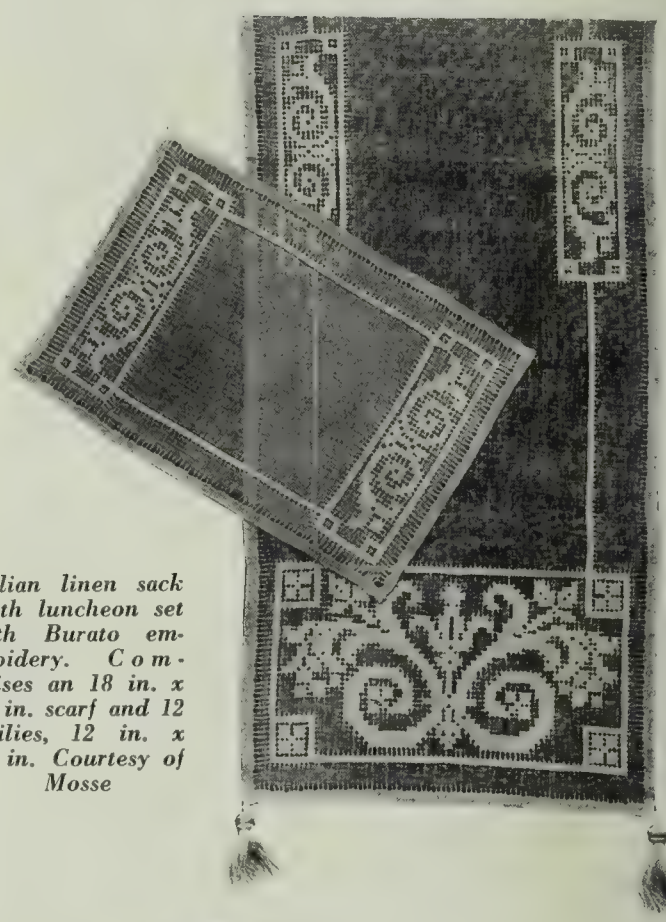
Antique Italian gilt mirror, size 11 in. x 19½ in. Courtesy of M. Grieve Co.



Miniature phonograph in folding case. Size 4 x 10 in. Will play 10 in. records. Child's illustrated Cross World Puzzle book. Courtesy of The Mayfair Playthings

Electric table bell of jade mounted in gold. Press button of black and white enamel surmounted by a moonstone. Courtesy of Cartier





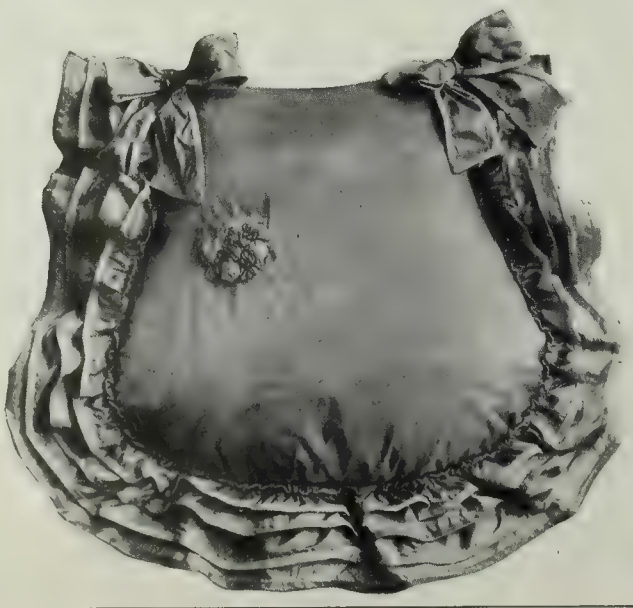
Italian linen sack cloth luncheon set with Burato embroidery. Comprises an 18 in. x 54 in. scarf and 12 doilies, 12 in. x 18 in. Courtesy of Mosse



French pottery tea set, 16 pieces. "Les Bouquets" pattern. French pottery 7½-in. candlestick with electric fittings. Rose and green colorings with pink chiffon shade. Courtesy of Nancy McClelland, Inc.



Box containing 12 lily-of-the-valley bulbs and fibre. Perishable. Immediate planting necessary. Will bloom in 21 days. Courtesy of Max Schling

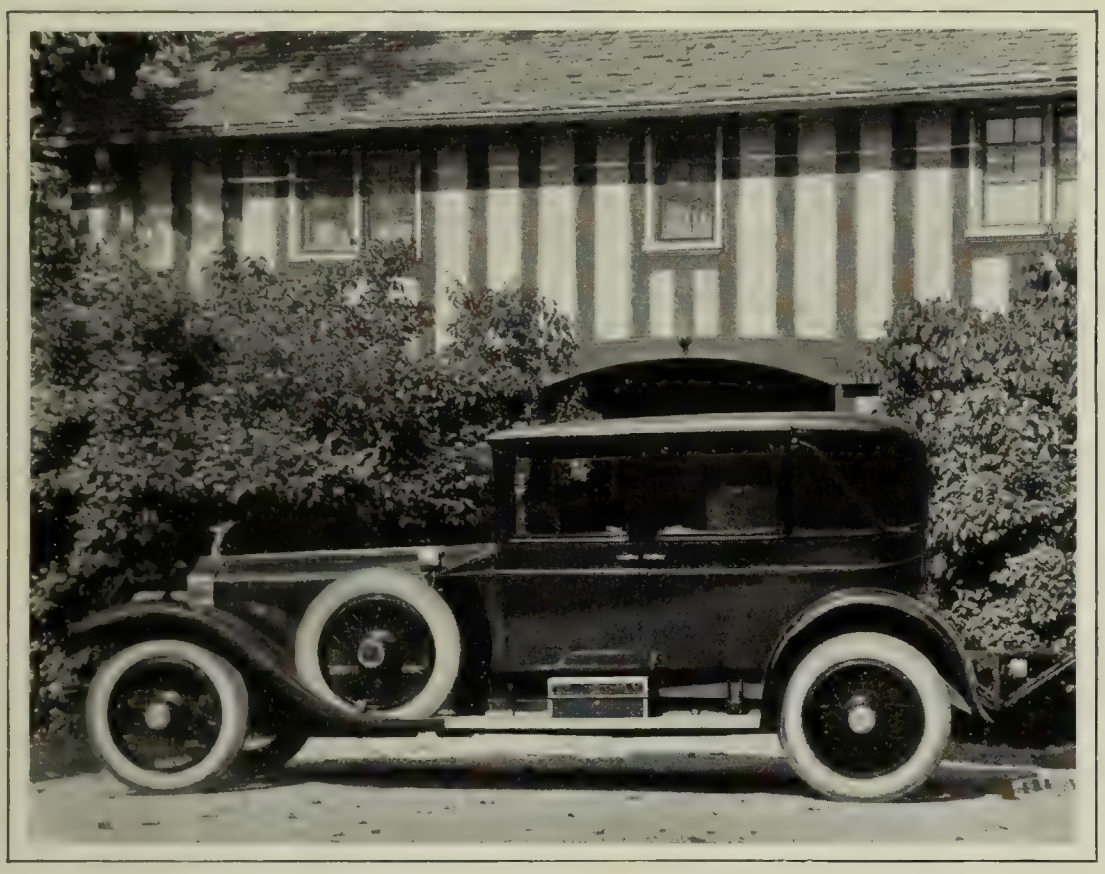


Taffeta apron boudoir cushion, 18 in. square. Amethyst and turquoise or other colorings. Pocket of silk roses. Courtesy of The Beaux Art Shade Co.

(Continued on page 56)

ROLLS-ROYCE

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THE CHIC OF A DEBUTANTE,

THE smart sophistication of a woman of the world, the manner of a *grande dame*—each finds its complement in a Rolls-Royce design. But while preferences in coach work vary, the really clever woman knows this—that as surely as her hat keys her costume, the bonnet of her motor car indicates her position, her taste and her regard for excellence.

IN EVERY community there are men and women who want, simply and decisively, the best possible motor car. Who demand that excellence shall mark every minute detail of manufacture, who ask that elegance and faultless taste shall distinguish the design. It is for them that the Rolls-Royce car is built—and only for them. The Rolls-Royce is a possibility for anyone who wants *the best motor car in the world*. Considered as an investment in transportation it is not particularly expensive and it is sold every day to those who are not particularly wealthy. Call at the Rolls-Royce showrooms, where many beautiful designs in coach work are now ready for immediate delivery, and arrange for a hundred-mile trip that will be a revelation in ease and comfort, in ability and performance.

Or, if you prefer to make an appointment by telephone, a Rolls-Royce will be sent to your address for inspection and trial. You are also invited to visit the Rolls-Royce works at Springfield, Mass., whenever it is convenient for you to do so.

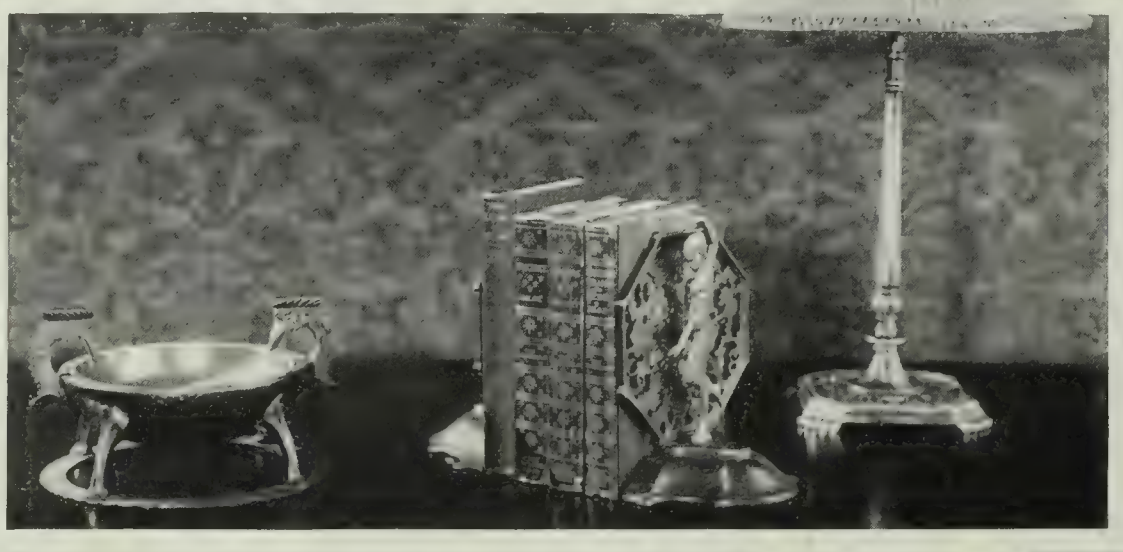
Any Rolls-Royce may be purchased with a moderate initial payment and the balance will be conveniently distributed.

Rolls-Royce, Springfield, Mass. Branches: New York, Boston, Chicago, Cleveland, Los Angeles, San Francisco. Representatives in leading cities.



Boudoir doll, 30 inches long, dressed in rose taffeta, black satin hat and rouche. Courtesy of the Beaux Art Shade Co.

(Below) Bronze ash tray, antique finish, 10 inches diameter, with aurene glass bowl. Bronze book-ends with antique verde finish and gold-plated figure in relief. Antique silver finish bronze electric lamp, 23 inches high, with amber silk shade. Courtesy of Oscar B. Bach





Set of four decorated French cardboard toilet boxes fitting on 12-inch tray. Courtesy of Au Quatrieme



In this Spanish pottery inkwell, triangular in shape, blues and yellow predominate in the decoration. Courtesy of Au Quatrieme

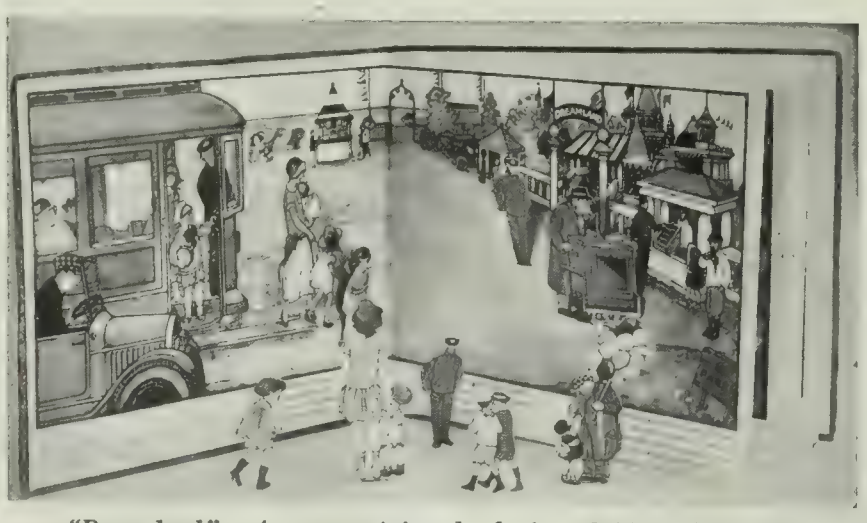


Italian quilted taffeta 20-inch cushion. "Cani-lepri" design. Soft green coloring with gold silk stitching. Chinese elbow pillow of green changeable taffeta and mauve and flame pipings. Decorated 8-inch frosted glass bowl, with modern colored decoration. Courtesy of the Arden Studios

(At the right) Envelope purse of striped black moire. Diamond clasp and corners. Diamond and onyx wrist watch with platinum dial. Combination black enamel cigarette and vanity case. Diamond and jade motif. Crystal ring. Courtesy of Dreicer



(Below) Suitcase with a set of dolls' dishes. "Boy Blue," unbreakable doll, blows a horn or bubbles. "So Big" telescope measuring rod. Electric top. Contains battery and bulb that lights colored insert. Courtesy of The Mayfair Playthings

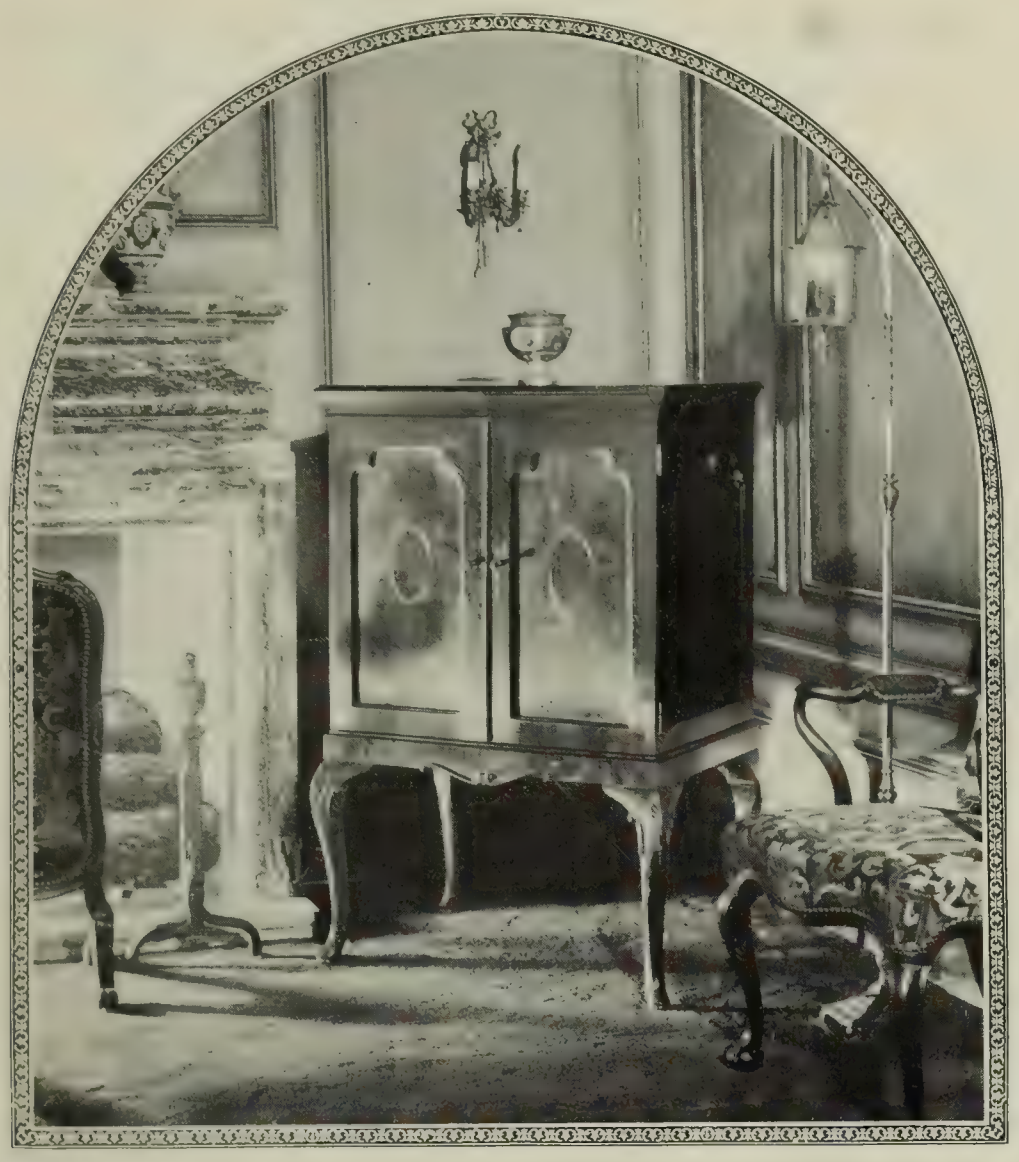


"Dreamland." An entertaining book for children from 6 to 12 years, in which the characters of the story are removable. Courtesy of The Mayfair Playthings



(Continued on page 90)

A PHONOGRAPH TO PLAY YOUR FAVORITE MUSIC, ALWAYS; THE MUSIC OF THE AIR AT THE TURN OF A LEVER



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THE REMARKABLE BRUNSWICK RADIOLA SUPER-HETERODYNE

IN the Brunswick Radiola, Brunswick presents that which musical authorities, artists and critics join in acclaiming the most remarkable musical achievement of the day.

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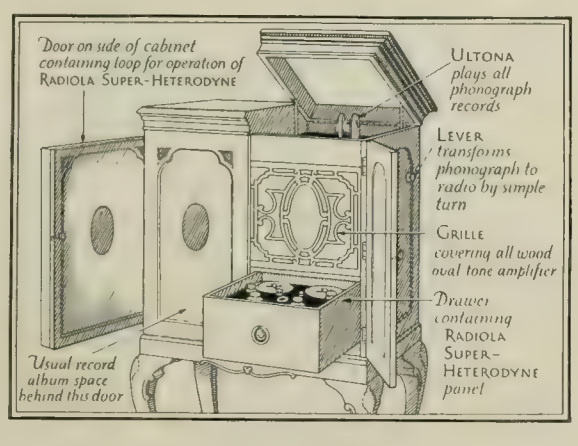
Combined in joint effort by the Radio Corporation of America, the leader in radio, with Brunswick, leader in musical reproduction, it embodies the best that men know in radio and in music. In nowise is it a makeshift (simply a radio receiver in a phonograph cabinet), but a scientifically combined unit, which one may purchase with positive assurance of lasting satisfaction through the years to come.

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At a turn of a lever it is the most thrilling of all radios. At another turn it is the supreme in a phonograph to keep the recorded music of all time at your command. A phonograph, a radio in one. And each one, the superlative.

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Prices range from $190 upwards. A few of the more notable models are illustrated here. A complete showing may be seen at all Brunswick dealers. An opportunity of which you are urged to avail yourself now, so as to be sure of Christmas delivery.

Liberal Terms— Your Brunswick dealer will gladly arrange terms of payment to meet your requirements on any Brunswick Radiola you select. Prices range from $190 to $650.

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The Sign of Musical Prestige

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PHONOGRAPHS · RECORDS · RADIOLAS

A Graciously Planned Stucco House at Forest Hills

This Residence of N. R. Wilkes, Esq., Is a Most Compact Design of House, Garage and Garden Arrangement

Below is a detail of the entrance to the Wilkes house at Forest Hills, showing interesting treatment of stucco and good arrangement of fanlights



Photos by J. W. Gillies

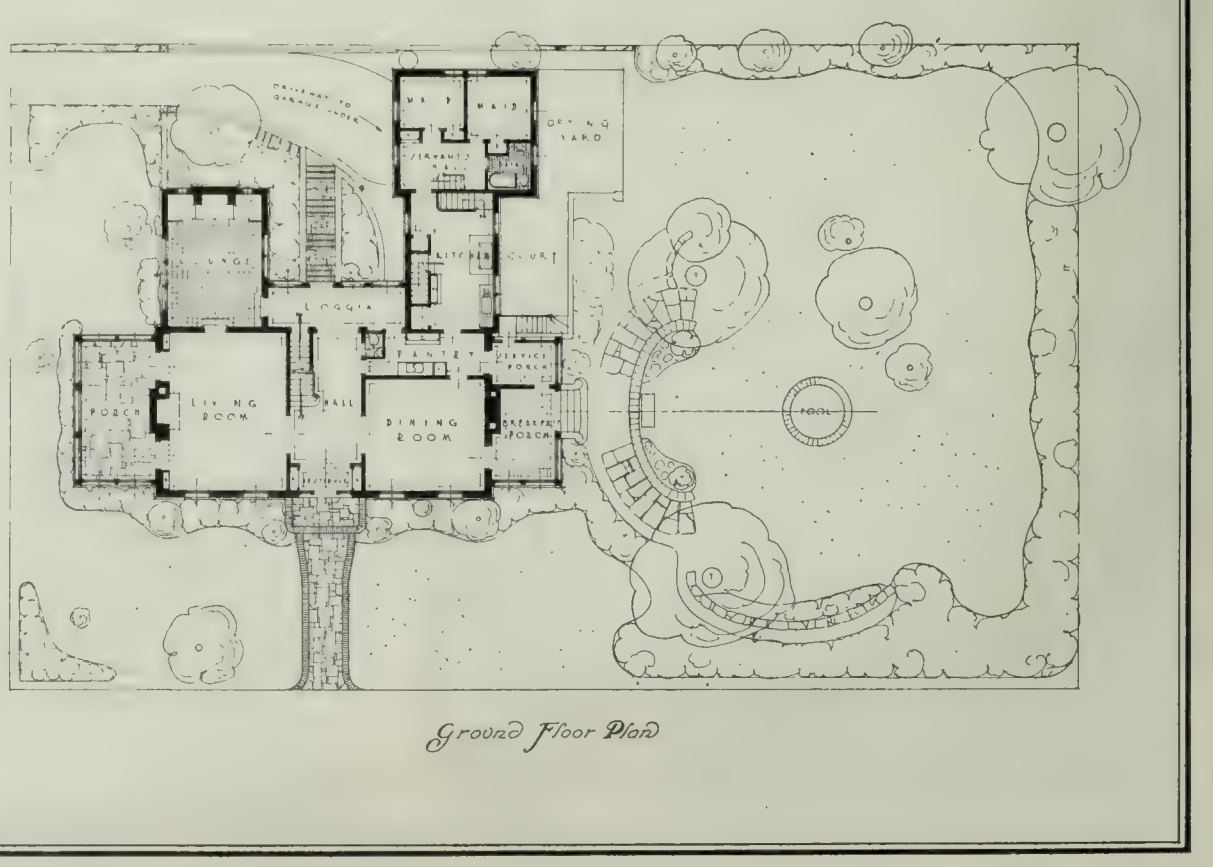


Edward F. Fanning, Architect *Olmsted Brothers, Landscape Architects*

This substantially built house has concrete tile foundations, terra cotta block walls with stucco and, a shingle tile roof of variegated reds and browns. The leader and flashings are of copper. The garage is well placed in the basement under the servant's room with the laundry also in the basement. The billiard room which shares this basement space has rough antique plaster walls with parge ornaments

The interior finish of this house is extremely interesting. All the trim with the exception of the lounge and billiard room is soft wood painted. The trim for the lounge and billiard room is of stained chestnut. The floor of the living room porch is of variegated colored slate, while the breakfast porch has a floor of fienced tile. The walls of the stairway above the wainscot are interestingly treated with old Colonial scenic wallpaper

From the floor plan at the right the very well arranged grouping of rooms may be studied. There is ample room and no waste space and great convenience and comfort has been developed from what might easily be regarded as waste space



Ground Floor Plan



Set of four very fine Old English Silver Vegetable Dishes formerly the property of George III. These dishes were made in London by William Fountain in 1817

THE superb masterpieces of the early English silversmiths make the most distinguished gifts for all occasions. Their classic beauty endures through generations. The Crichton collection includes Old English, Irish and Scottish Silver, with faultless Reproductions of notable patterns made by the Crichton craftsmen in London. Silver of artistic merit at moderate prices.

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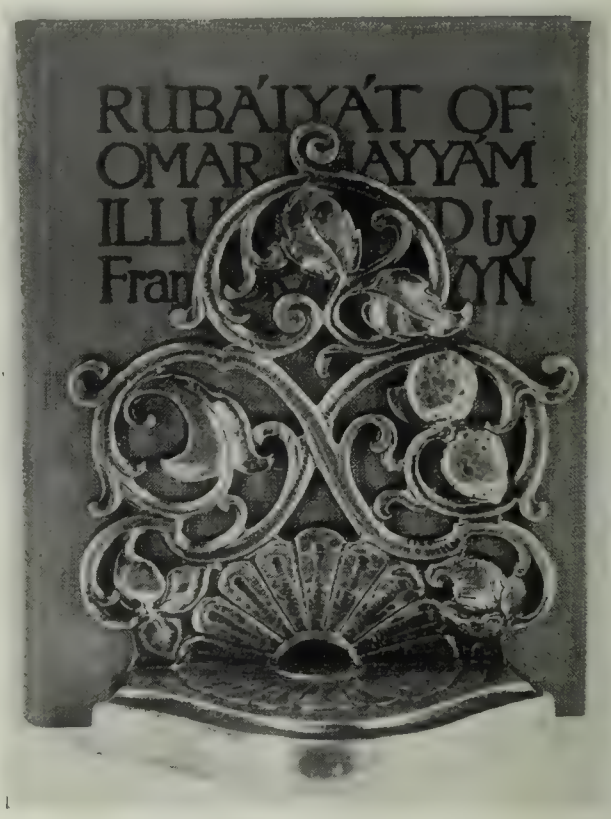
Novel Gifts for Every Season

Home Fittings of Elegant Design and Interesting Execution

Courtesy of the Segar Studios



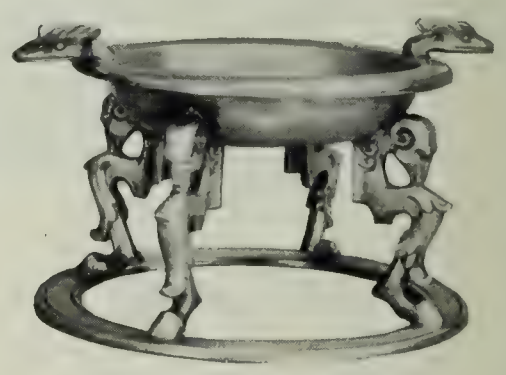
A most distinctive tray is executed in a sufficient variety of materials to render it very practical. Can be had in antique gold, silver, or verde, 20 in. in diameter with a rich bronze filigree border



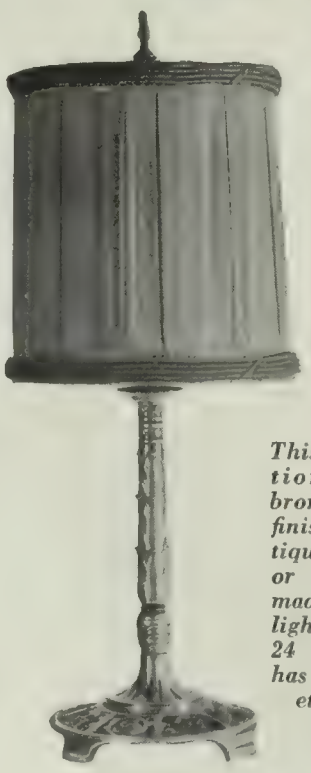
A new type of bronze book ends can be had in a finish of antique gold, antique silver or verde so that they are equally interesting with black woodwork, mahogany or marble



This picturesque "end-table" is of bronze with a marble top of variegated black and gold. The table itself is finished in antique gold and the effect is very rich. It is 24 in. long, 24 in. high and 12 in. wide



A conveniently large ashtray of bronze, Pompeian in period, finished in four ways, antique gold, bronze, verde or antique silver, made with an inner glass bowl



This well-proportioned effective bronze lamp is finished in antique gold, silver or verde and is made with a two-light cluster, is 24 in. high and has a base diameter of 7 in.



Elegantly designed bronze inkstand is fitted with cut glass ink-wells having bronze lids. It is finished in antique gold or silver or verde antique. It is 11 in. by 8 in. and 1½ in. deep

EXQUISITE GIFTS *from* FARMER



Ink well and tray of Chinese white jade carvings, surmounted by a red carnelian hen.

Paper weight of lavender jade antelope mounted in silver gilt.

Clock of Chinese rock crystal with flowers and leaves of semi-precious stones.

Sterling silver gilt cigarette box, inlaid with Chinese emerald green jade carvings.

Ink well of pure white jade incense burner, mounted in silver gilt.

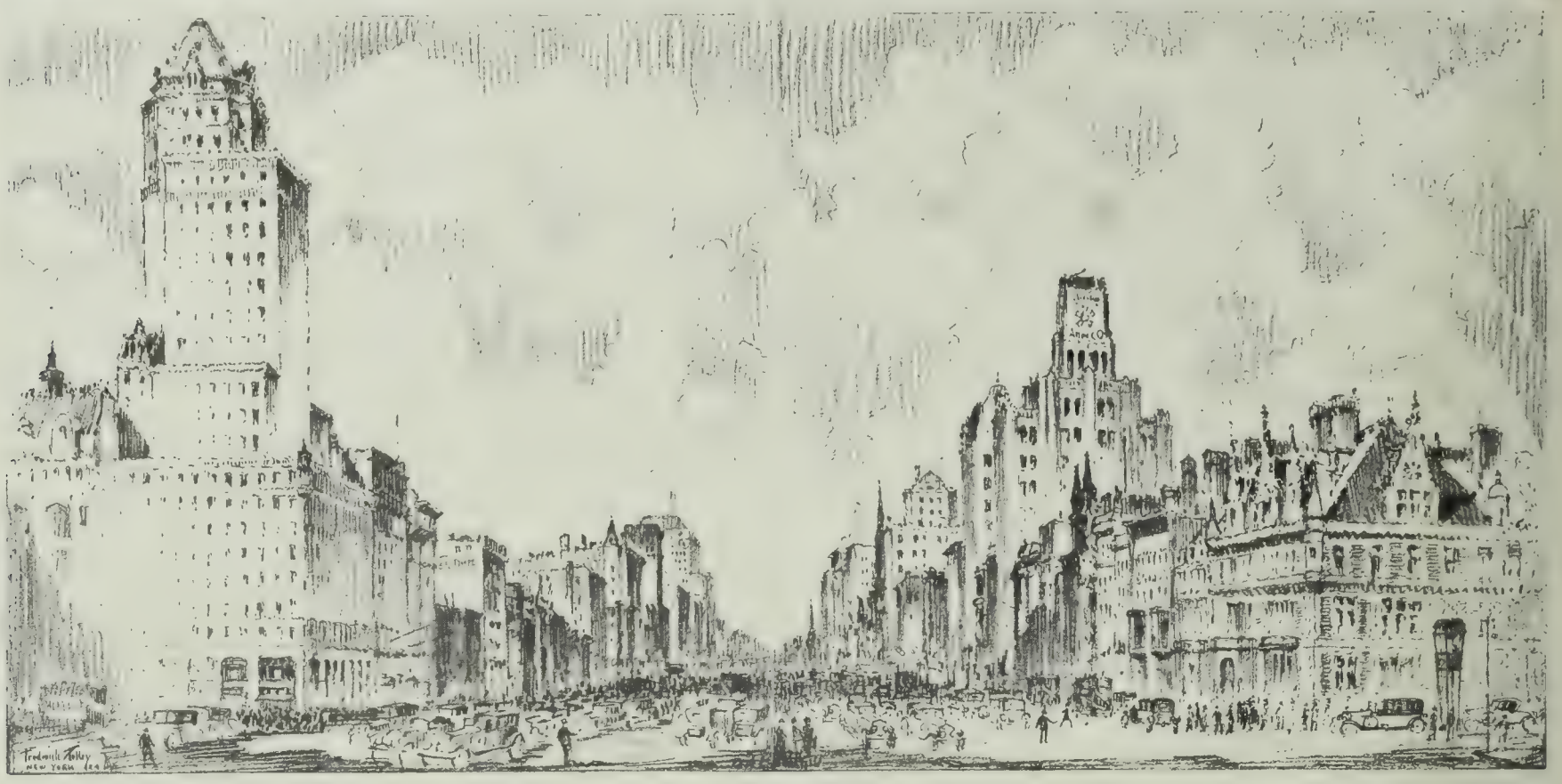
Electric call bell of Chinese emerald green and white jade—mounted in sterling silver gilt.

GIFTS wherein usefulness is ennobled by rare and exotic beauty are assured of enthusiastic, enduring appreciation. To those of cultured taste, it is a constant delight to use as daily necessities, the precious Chinese Art treasures transformed by FARMER into luxurious utilities. The old porcelains, potteries, bronzes, exquisitely carved jades, lapis lazuli, coral, turquoise, carnelian, amethyst, etc., mounted with infinite artistry, are gifts which convey a supreme and understanding compliment.

Edward J. Farmer, INC.

16 East 56th Street New York

THE RUE DE LA PAIX OF AMERICA



The rue de la Paix of America

57th Street Has the Most Interesting Present and Intriguing Future

Pencil Drawing by Frederick Polley

ALWAYS, it has seemed, Paris had her rue de la Paix, famed from one end of the world to the other for its stores of luxurious and glamorous things—rare jewels, creations in exquisite gowns, hats that are works of genius, and interior decorations as well as the decorations desired by beautiful women.

Somewhat different from the most exclusive shopping street in Paris, is London's Bond Street, where smartness is the keynote, where the exotic thing is frowned on, and prices are quoted in guineas.

And all these years, what of New York? What has this city of our pride to offer as counterpart of the rue de la Paix or Bond Street? Fifth Avenue has always had its prestige, but today it is a street of many variations, and of changes resultant from the northward inroads of industry and wholesaling. Fifth Avenue will hold its prestige because there are too many establishments of world-wide renown that are associated with it.

Whether inspired to create a shopping street of special individuality, or to develop an atmosphere more intimate than that of the great, majestic Avenue, 57th Street has been steadily evolving itself into New York's—and consequently, America's—"rue de la Paix." The evolution, certainly, has not been so inconspicuous as to have escaped the attention of even the least observant visitors and citizens. Every year, for some time past, old city houses East and West on 57th Street, have been demolished or converted into exclusive retail establishments; every year some new and imposing building has appeared and taken its place in the picture.

Even before the transformation of 57th Street had begun, we always felt that one of the most striking and really effective architectural compositions in New York is to be seen in the great towering mansard of the Hotel Plaza, in green tile, rising high above the picturesque Francis First roof of the old Vanderbilt house in red tile, where 57th Street starts west from Fifth Avenue. This is the view looking toward the northwest, and it was toward the west that 57th Street first began to develop into our own rue de la Paix. Let us hope that it will win for itself something more picturesque than a numeral name.

West of Fifth Avenue there was the Lotus Club, and, much earlier, Carnegie Hall and the Gallery building of the National Academy of Design. And in the choice of this location for the new building of Steinway Hall is seen definite recognition of the permanent character of 57th Street, West of Sixth Avenue, as the musical and artistic center of New York. It is not surprising, in such an atmosphere as that of the Lotus Club and the National Academy, that a number of distinguished art galleries appear on the same street.

Today 57th Street, both west and east, gives us an almost continuous panorama of all the arts, from painting, music and sculpture, through the arts of luxurious dress, of rich jewels and the product of the silversmiths' art to the art of interior decoration, and even the art of dancing and the art of beauty culture. There, certainly, is a concentration of enough different expressions of art to create a very definite atmosphere, and one of the most distinctive kind.

We know that any normal person derives far more enjoyment from a purchase made at an exclusive shop on an exclusive street than he derives from a similar thing purchased from an ordinary shop on an ordinary street—and we know for a certainty that it is so with every woman who makes anything of an art of her dress and incidental adornment.

The name of an exclusive shop does hold a real and definite meaning to anyone sufficiently intelligent to deal in distinctions. It is like the signature on a work of art; it is a "cachet"; it is a readable index of the purchaser's taste, discrimination and appreciation of relative values.

It is this quality that the new 57th Street confers upon its shops, and which they, in turn, confer upon the wares which they offer to America's most discriminating shopping clientele.

The new 57th Street is widened, rejuvenated, made one of the most imposing streets in New York. No longer, now, need it lower its head to cross under the old elevated structure at Sixth Avenue, for this has been demolished as far south as 50th Street. 57th Street, now, as a street of exclusive shops and galleries, runs from Lexington Avenue as its present eastward extremity, westward until it cuts through the northern area of the motor car show rooms at Broadway. A few motor cars, appreciating the value of 57th Street's new and future distinction, have established themselves here.

As a towering landmark, the great Heckscher Building rises at Fifth Avenue and 57th Street, its present distinction as the tallest tower on 57th Street will, no doubt, be challenged before many years have passed, for that is the way of New York.

The future of 57th Street is not conjectural; it is to be read in every new building or remodeling operation, and in the widening of the roadway to the proportions of an avenue. 57th Street already ranks as the most interesting street in New York, as measured by its art centers and its exclusive retail shops. Fortunately, there is an association formed for the purpose of guarding and guiding its destinies, as the Fifth Avenue Association has done for Fifth Avenue in the face of continuous efforts at encroachment, for many years past. The location of a shop on 57th Street should be passed upon as rigorously as an application for membership in a club, where exclusiveness is maintained at the price of constant vigilance.

The finer 57th Street we can already clearly envision in the stamp of real distinction imparted to it by its new shops and galleries.

THE RUE DE LA PAIX OF AMERICA

ESTABLISHED 1846

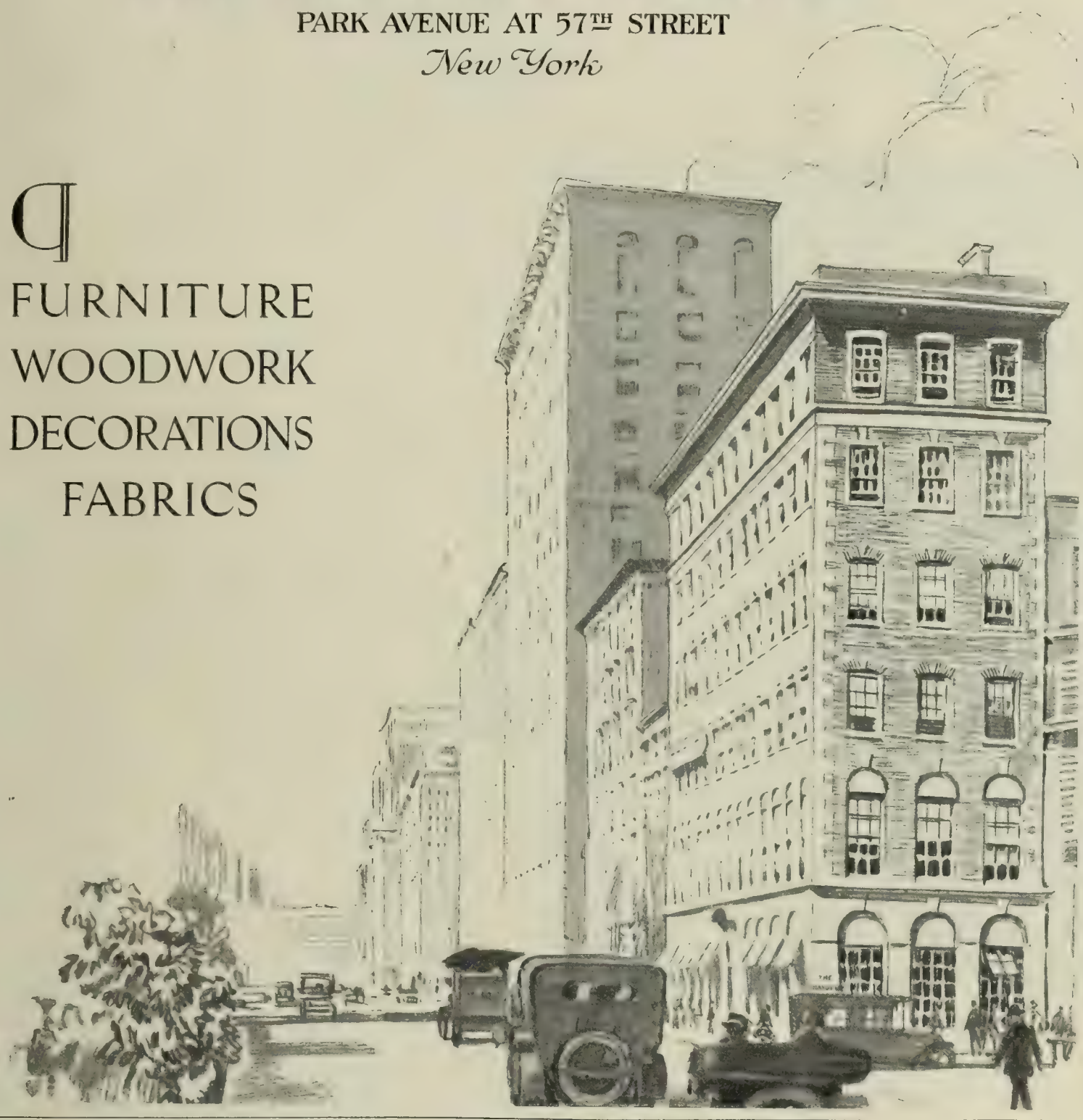
THE HAYDEN COMPANY

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THE RUE DE LA PAIX OF AMERICA

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by
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Paintings and Drawings by Old and Modern Masters—Tapestries and Objects of Art

"Every beautiful home requires fine paintings"

Where the Aisles of Thespis End

(Continued from page 28)

Today everything must be popular. We approximate but never attain. There are glints, but no radiant guffaws. So why be so serious? I am a reporter, not a philosopher (there are so many philosophers and so few thinkers). Devil take my highbrow musings anyhow—it has kept me from loafing on the Riviera or bumming my springs away in a purple-covered gondola. Sentimental vulgarity is the keynote of the times in the theatre, books and life in this my native land.

"The Firebrand" enchanted me in a way. It is a comedy of enchanting disillusions. In my memory it remains with "The Show-Off," a fascinating comedy of vulgarity in the enchantingly vulgar suburbs of Philadelphia, but a masterpiece of Americana.

"The Firebrand" literally dropped out of the heavens. Larks *do* fall from the skies once in a while, and they sing after they hit the hard asphalt of critical chain-gangsters. Here is a comedy that is almost Shavian in its pure merriment — a comedy that satisfied my brain, my funny-bone and allayed somewhat my pessimistic foreboding regarding the future of our stage in re the Big Chuckle.

Edwin Justus Mayer has attempted and succeeded in "The Firebrand" in the ticklish task of "kidding" a famous historical figure, Benvenuto Cellini, artist, liar, lover, murderer. In fact, Mr. Mayer has "kidded" to shreds the whole Cellinian period, including the Medici. This is done by the fine Shavian trick of pulling away the sentimental and sacrosanct veils of history and showing us the eternal forked radish As Is—in all times and climes, with particular application to the Florence of Cellini. As Taine has pointed out, manners change, history and man never. Life in those days was an apparition of the Comic and Colorful.

The programme states that "The Firebrand" is a "comedy rather than a document. The author has utilized rather than chronicled Benvenuto Cellini." Now, I hold that the only true document of any time or person is the Comic View of that time or person (Jules Laforgue did a satiric "Hamlet" that is one of the esoteric masterpieces of French literature — also did the great French poet and prosateur "kid" to a frazzle "Lohengrin" and "Salomé").

I believe that Mr. Mayer has produced an authentic "document"—one that interests me more than Cellini's autobiography, which is a boresome thing in many spots if the truth must be told (and why not tell it if it does not cost you your job or an *affaire Sumner?*). Facts mean nothing unless falsified under the light of the Comic View. Falsified, did I say? All facts are false—they are the mere mathematics of the event. The necromancy of the Comic and the Poetic is the Fact.

Joseph Schildkraut does the best piece of work of his career as the comic Romeo and cup-chiselling hi-jacker of Florence. Frank Morgan's Alessandro, Duke of Florence, is a delight!—a Duke with the soul of a floor-walker. Nana Bryant and Eden Gray in the two leading female roles are in their combined pulchritude sufficient to launch a thousand Zeppelins and fire the domes of a whole nest of Puritans. "The Firebrand" ought to run during the life of the Volstead act, and I am not an optimist—about Volsteadism.

The Guild led off its season with a Molnar comedy, "The Guardsman." This guardsman is neither an Athos, Porthos, Aramis nor yet a D'Artagnan, but rather a chocolate soldier. Is "The Guardsman" a comedy of enchantment? Yes, in a way—the enchantment of woman's wiles, the enchantment of gleeful trickery, the enchantment of dancing laughter, the witchery of bright satiric nonsense. Whether the trick of a husband disguising himself as another man to find out whether his wife loves him, hoping that she will and that she won't at the same time, is original with Molnar or not I cannot say (is it, Mr. Nathan?), but it *is* certainly Molnaresque. There is an aristocratic touch about all that Molnar does that delights me. He is never vulgar, never commonplace, never obvious—that is, hardly ever.

Lynn Fontanne as the wily wife is a different Lynn Fontanne from her wonderful "Dulcy." She is good to look upon. Alfred Lunt lacks subtlety, but of course why should he have it? He's a man—and a man is only crafty, while women are the real Machiavellis of this old footstool. So?

Helen Westley is still the best actress of her *genre* on Broadway. A Guild show without Helen and her rantankerous comedy would be like John Barrymore without his legs or Louis Mann without his voice. Dudley Digges is, as always, perfect.

I went to see "Bewitched" hoping to be bewitched, but I came forth into the silly Volstead night with chaps quite fallen, quite. No wand of the Comic in this play. It was such an obvious attempt to Barrie their way through on the part of the authors that everybody yawned and tittered (tittering is dangerous even in a comedy) the night I was there. Lee Simonson's settings were the whole show. And I'd like to record right here that I think Simonson

(Continued on page 66)

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Visitors From Europe

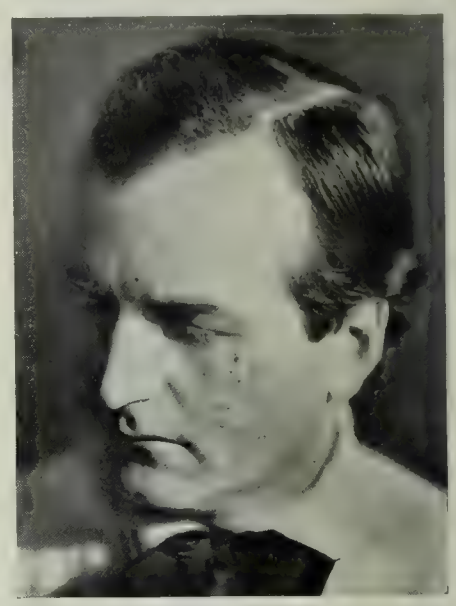
(Continued from page 29)

his "Shylock" and his swashbuckling "Petruchio," two parts which he will play in America. He will also appear in several modern French plays, Leonormand's latest "L'Homme et ses Fantomes," Claude Farerre's "L'Homme qui Assassina," and two French classics, Molière's "Bourgeois Gentilhomme" and Beaumarchais' "Marriage de Figaro."

WALTER RUMMEL is unquestionably one of the most famous pianists on the Continent. Paris accepts him today as the greatest performer of Chopin, and yet in his own country, America, he is comparatively unknown. As he is coming here this winter to play for us it is well to remember that he is an American composer as well as a pianist.

His maternal grandfather was S. B. Morse, the inventor of the code that bears his name. He also was an extremely good artist. Walter Rummel studied for some years in Europe under Godowsky. After his recent Chopin concert in London, George Bernard Shaw sent a characteristic note to the pianist as follows: "You make Chopin stand out ten times bigger than he is." And later in a press statement anent some musical matters he said that Rummel and Busoni were the only two real pianists he knew.

Rapidly America is becoming a clearing house for the art of the world. Whatever is most spectacular in Spain, most seductive in France, most dramatic in Russia finds its way to New York. So



Walter Rummel, American pianist and composer of great European fame

that the season brings us, if we are alert and eager, the most remarkable dancing, the rarest piano playing, diseuses like Raquel Mellor and Evonne George; Stravinski, who will play for us next month, Chaliapin with his rare personality and rich voice, and so on indefinitely.

Where the Aisles of Thespis End

(Continued from page 64)

the greatest scenic artist doing business in these parts. The man is a great poet of light and color and he achieves the superbest effects of atmosphere and perspective with the simplest means conceivable.

I coasted down in a subway train to see what the Provincetown Players were doing for High Art and Enchanted Comedy. Nix. This excellent organization seems to have gone in for ingrowing dreams and telescoped emotions. They are fanning the air. In the name of Saint Macdougal, why?

I could not make head or tail out of Stark Young's "The Saint." The characters didn't character, the situations didn't sit, the dialogue didn't die — quick enough for me. I concluded that either I was suffering from cerebral log-jam or that the hand of the Cher Maître of Times Square shook when he did the wanton deed. Anyhow, it was no fault of Helen Freeman or Marie Ouspenskaya that I came out atrophied and obfuscated in the two ceres—brum and bellum.

I liked "The Crime in the Whistler Room" better. Edmund Wilson, the author, fell down terribly in the last act of this expressionistic dramatization of Teddy Ballantine's and Mary Blair's complexes, but I must confess even though my brother critics (frightful word, critics!) clout me over the head that I was entertained by the "smart cracks" in the dialogue and even "enchanted" somewhat by the undigested theme of the story. Mr. Wilson has big things in him, I feel, and some day he's going to do a crackerjack American comedy that will get him on Broadway with the "What Price Glory?" lads.

David Belasco made his bow with "Tiger Cats," called on the programme "a tragi-comedy in three acts." Robert Loraine—of delectable "Man and Superman" memory—and Katherine Cornell picked one another to pieces for two hours in a fourth carbon copy of a Strindberg sex-scrap. This is a one-act "comedy" shredded out to three torturesome, talky acts. All the Belasco touches were there. Mme. Bramson has given us of the lees of the vintage of 1910.

There is much in the big revues that enchant me, particularly is Shubert's "Artists and Models" a superb study in the Female Form, which is universally conceded to be the Comic Enchantment de luxe.

THE RUE DE LA PAIX OF AMERICA

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ALBERT du VANNES



Portrait of a Lady by Nicolas DeLargilliére
Size, 30x37 Price, $725.00

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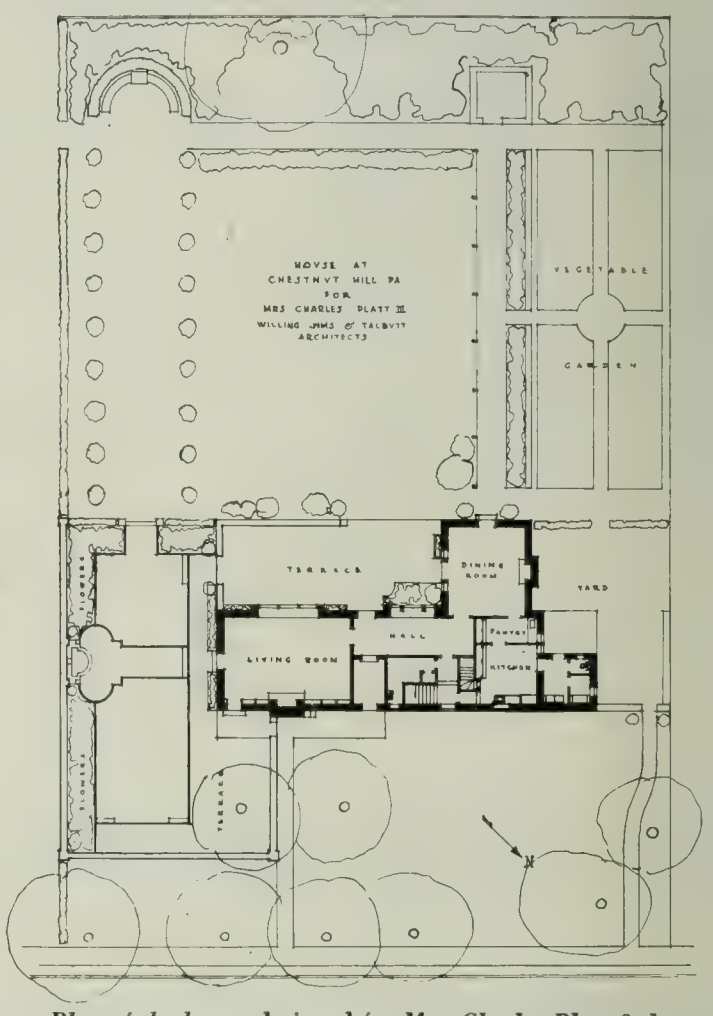
Latin Feeling and English Tradition Combined in One House

(Continued from page 32)

ordered little enclosure, and separated from it by only a low parapet, is the broad terrace which extends all along the western or garden side of the house. From this terrace the flower borders and lawn open out in comely array. The terrace is a place equally as intimate in character as the walled garden, and upon it open the living-room, the dining-room and the little gallery that connects them.

The whole place bears eloquent witness to the owner's love of flowers, both indoors and out, and the very wide sills of the windows looking out upon the terrace, sills made of thick bluestone slabs, afford not only an unusual and interesting feature in the rooms, but also make a particularly suitable place in winter for potted plants where water can be freely splashed about without fear of doing any damage.

Besides the general disposition of the mass and the contour of the roof, the arrangement of the fenestration, the manner of glazing, the little balcony on the street front, and sundry other details, all call to mind Latin, and especially French, derivations of agreeable character. What cannot fail to be evident to anyone who makes a close analysis is that there is no apish copying of some one chosen model. It is safe to say, indeed, that there is no *copying* at all. There is adaptation, yes, and not a little of it, but it is the sort of sane and well-digested adaptation that bears testimony to the author's complete familiarity with his precedents, a familiarity so thorough that he has absorbed their *spirit* rather than their *letter* and consequently makes use of them so spontaneously that the resulting design is vigorous and vital in quality. It is adaptation of this kind that has made American domestic architecture what it is and will, it is to be hoped, keep it fresh and appropriate despite the divers hostile tendencies in certain quarters previously noted.



Plan of the house designed for Mrs. Charles Platt, 3rd, showing planting at the front of the house and well-designed garden at the back

Spain Seen Through Maurice Fromkes' Art

(Continued from page 35)

province where Fromkes painted her.

It is a curious coincidence that Maurice Fromkes' Spanish paintings will be presented in New York at the same time that the Zuloaga collection will be shown at the Reinhardt Gallery. It will be a matter of great interest to lovers of art and lovers of Spain, to contrast these two exhibitions, to study the work of a man who paints his own people his own way, with fire and grace and brilliancy, and the work of a foreigner who loves Spain and the Spanish people, who presents them as a race, warm-hearted, gentle, lovely and infinitely gracious, and who has been applauded by Spain.

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The Picturesque Quality of English Thatched Cottages

(Continued from page 43)

It is a deplorable fact—to the writer it has always seemed somewhat ridiculous as well—that a great many architects are distinctly averse to having small houses they have designed, no matter how excellent they may be, published and attributed to their authorship. They are afraid they will thus become known to the general public as "small house" architects—they frankly admit this—and that such a reputation once gained will militate ever after against their getting larger and more profitable commissions.

Their attitude is not without some reasonable foundation, it must be admitted. They must make a living, and are not to be censured for wishing to do a little more besides. It takes more time and labour to prepare the designs for a small house, in proportion to the actual size of the structure, than it does to get out all the drawings for a large house. To be perfectly outspoken, there is very little profit for the architect in a small house. The designing of small houses exclusively would be arduous and exacting and not sufficiently remunerative. We cannot blame the architect because he objects to being consigned by hastily formed public opinion to small-house commissions for the whole of his career.

Side by side with the reluctance of numerous architects to having their names too closely identified with small house design, the weakness of the public for making hasty, unwarranted assumptions and sweeping generalizations deserves to be mercilessly pilloried. It is mischievous to imagine or to give utterance to the assumption that because some particular person has done some particular thing passing well he must needs be a "specialist" in that direction. There is altogether too general a disposition thoughtlessly to tag people "specialists" in this, that or the other thing and then take it for granted that they can do nothing else; the practice works injustice to the persons so tagged and argues ignorance on the part of the "taggers."

There are some architects of assured standing who have no hesitation about acknowledging parentage of small houses, perhaps because their achievements in other directions are too well known for them to dread adverse "tagging," but with young architects just making their way the matter wears a really serious complexion. All the while, it ought to be borne in mind by both sides that from sheer force of numbers it is the small house that must ultimately determine the architectural tone of the country, and if that tone is to be good, every encouragement ought to be given the well-designing of the small house, and needless difficulties should not be created.

As to the malcontents who cavil and carp at the design and the material of the cottage that provoked this causerie on the ground that a cottage of like capacity could have been built more efficiently and more economically otherwise, allow the writer to submit that "efficiency" has been overworked until it has become a positively distasteful bug-bear. We live in an age—perhaps it might be more strictly truthful to say we "exist"—when a mob of enthusiasts and meddlesome busybodies, bent upon social uplift for other people they don't know, efficiency, standardization and a host of similar obsessions, officiously offer to regulate every phase and action of our lives. They would fain regulate how we shall manage our houses, what we shall eat, what we shall wear, what we shall think—in short, if they had their own way there would be no joy of living and we should be in peril of losing every shred of individuality.

As a mild protest against this annoying condition, may it not be permitted to suggest that perhaps there is some excuse for people now and then having what they like because they like it, even in architecture—even to the extent of having a thatched roof—whether it is or is not the most efficient, the most economical, the most logical, or the most Heaven knows what? It does seem that personal preference occasionally ought to constitute some sort of justification. Little, harmless "follies," as some superior folk would brand them, often give a deal of solid satisfaction and genuine pleasure, and will continue to do so as long as we have any of the childlike element left in our make-up.

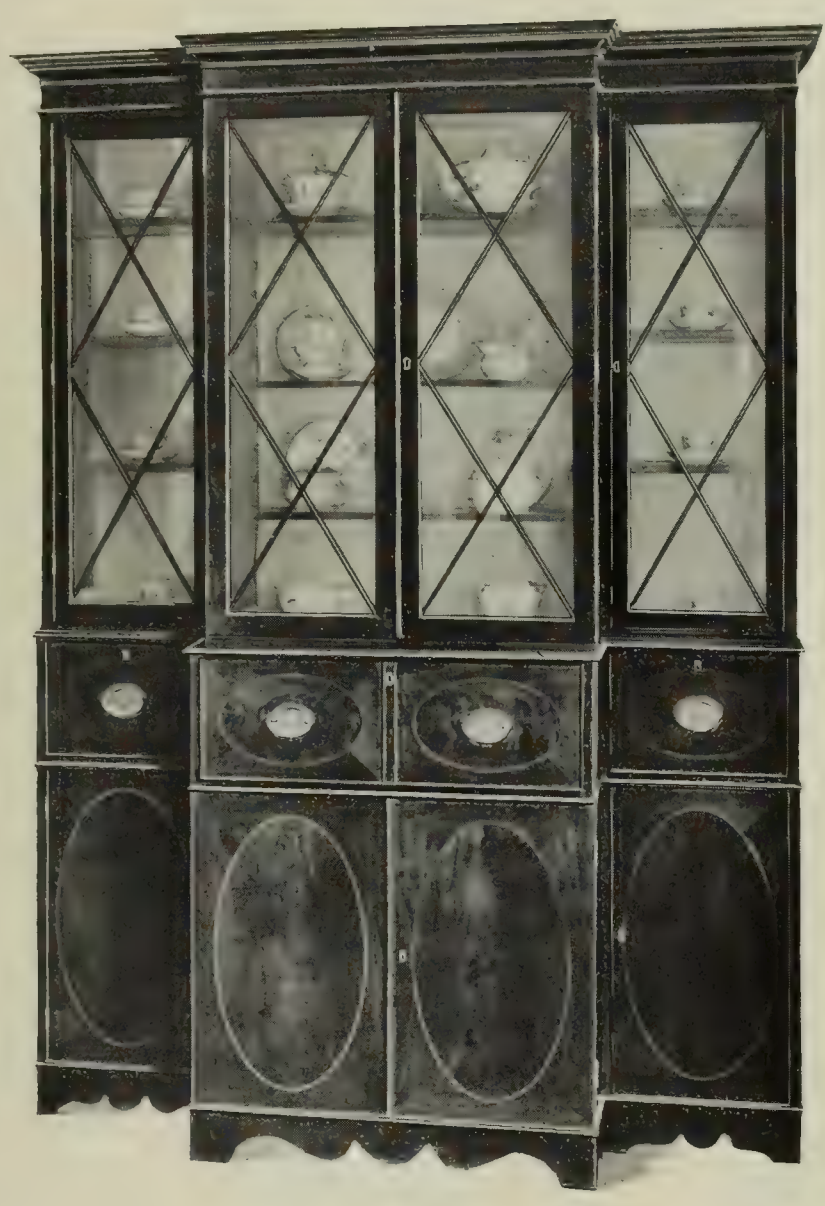
And now for the thatch. The Broadway cottage is thatched with marsh reeds, and thatchers especially skilled in that particular sort of thatching were brought from Norfolk to do the job. Thatch, whether of reeds or of straw, when well laid, is durable, warm in winter and cool in summer, weatherproof, and no more combustible than some other sorts of roofing.

One of the chief difficulties about having a thatched roof in America is to find the thatcher to do the thatching. Getting a thatcher is *difficult*, but not *impossible*. There are a few men who understand the craft and practice it upon occasion, but they must be sought out and wooed. There is no good reason, however, why the craft should not be re-

(Continued on page 92)

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Picasso, a Fantastic Modern Genius

(Continued from page 44)

intrigued at the door the tourists who dare not progress beyond.

To my mind, the most tightly closed works of Picasso will always appear his most significant. There Picasso reigns, alone in the world. None of the extravagances which he has aroused equal them.

In the face of his onslaught on legibility, I think of that slumber, Anis del Mono, a waxed sheet, a flowered paper, a pipe, a package of tobacco, a playing card, a guitar, the cover of a novel: "Ma Paloma."

He and Georges Braque, his companion in miracles, start from humble objects. Do they stray far from the study? One finds on the bluff of Montmartre the models which were the origin



In the dressing room of Paris Theatre, from a drawing by Picasso

which, the more deeply one is immersed in it, furnishes dreams with materials less and less provided by memory. So vague a recollection causes their fusion that one would almost believe it was obtained without real memories. These memories, even if they arise before their birth, none the less constitute the alphabet on which the dream life nourishes its obscure language.

* * * * *

Here we have, then a Spaniard, provided with the oldest French receipts (Chardin, Poussin, Lenain, Corot), in posession of a charm. He employs literal images only so far as they may serve his purpose. Thereafter they undergo, between his eye by which they enter and the hand by which they go out, a singular process of digestion. Furniture, animals, people mingle like amorous bodies. During this metamorphosis, they lose nothing of their objective vigour. When Picasso changes the natural order of numbers, he always arrives at the same total.

No sooner is he possessed of this charm, than he employs it. On what shall he experiment? One imagines Midas after Bassus has conferred on him the power to transmute everything he touches into gold. A tree, a column, a statue make him timid. He does not dare. He hesitates; he touches a fruit.

Picasso tries his hand, at first, on the materials within his reach. A newspaper, a glass, a bottle of of their harmonies; ready-made ties in haberdashers' shops, fake marbles and fake woods of zinc, advertisements of absinthe and *bass,* scot and papers of structures in the process of demolishment, chalk marks of hopscotch, tobacco shop signs where are childishly painted two Gambier pipes, held together by a sky-blue ribbon.

First of all, the paintings, frequently oval, are grey cameos of abstract grace. Afterward, the canvases become human, and there begin to live the still-lifes of that strange life which is no other than the very life of the painter. The grapes of art no longer trick the birds. The mind alone recognizes the mind. The deceiver of the mind exists. The deceiver of the eye is dead.

* * * * *

One must observe the moment when the Malagan electrician sings a song of his city with his trolley full of astonished passengers: then it is unbelievable—whether he designs, his brush not leaving the page, a bull fight in a paragraph; or whether he composes a plastic poem while folding a piece of corrugated iron; or whether, in a single night, with the assistance of the angels, he rears up several colossal women, those "Junos with cow-like eyes," whose huge, broken hands retain a wisp of stone.

Broken hands? Cow-like eyes? These women are monsters, you say. A world separates intensity

(Continued on page 73)

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Picasso, a Fantastic Modern Genius

(Continued from page 72)

of expression and caricature. For him who does not recognize this fact, the sculpture of Aegina, Giotto, the painting of Gréco, Fouquet, Ingres, Cézanne, Renoir, Matisse, Derain, Braque, Picasso become caricatures.

* * * * *

A painter who possesses nothing but talent, a Carolus Durand for example (and the Carolus Durands of all the ages with whom the Louvre honours itself), possesses the necessary qualification for popular regard. Other painters, more gifted and less solid (like Berthe Morisot), possess only the luxury of a perfect art. A Manet combines the two; and Picasso also "adds pocket-money to his riches." It falls from his hands. Does he touch a plaything of his son? It ceases to be a toy. I have seen him twist in his hands a chick of yellow down, the kind one buys in the bazaar. When he put it back on the table, it was a chicken of Hokusai.

I have at my home, under an upturned glass, a die in cardboard which he cut out, folded, and coloured. It serves me as an object lesson. For he who scorns this little trifle and pretends to love Picasso cannot love him with good reason.

* * * * *

Where, with Picasso, does superfluity cease? Where does it begin to rejoin the essential? One asks one's self. The amusement of the artist illumines everything in mass. It is for this that the professors reproach him. Let us not look for a limit. For Picasso, nothing is superfluous, nothing is essential. He knows that this young girl in sepia of the transparent colour of barley-sugar, this guitar in corrugated iron, this occasional table in front of a window are worth while; that they are worth nothing, because he is their mould; that they are worth a great deal, because this mould never strikes off the same proof twice; that they deserve the place of honour at the Louvre; that they will have it, and that that shall not prove anything.

* * * * *

Like all great things, the phenomenon of Picasso presents itself, first of all, in its natural condition. One hesitates to explain it. One hesitates, first of all, because beauty does not admit to any subtitle; and also because the special mystery of this beauty threatens, as soon as a writer tries to explain it, to incriminate the least literary of painters with literature.

It is impossible, in fact, to lend Picasso, or to employ in praising him, this critical vocabulary which shocks us, especially when applied to a Renoir. If it is a splendid thing to paint quite simply, when one has received from heaven the grace of painting; it is still more splendid, having this grace, not to be solicitous for it, and to concentrate one's genius on perfecting the apparatus which allow others to enjoy it.

* * * * *

Rope dancers, white mares, sucklings of harlequins, celestial figures—I am quickly running over this "blue epoch" of the painter, a manner that he had when very young and too lyrically literature for one to write of it. I have, at the same time, passed over the glued papers, sand, cork—the various materials employed at the beginning of Cubism—for they belong in the sphere of descriptive criticism, a seduction which I prefer should no longer entice me.

What does concern me is Picasso, the scenic artist. I dragged him into it. His circle did not wish to believe that he would follow me. A dictatorship weighed upon Montmartre and Montparnasse. We were crossing the austere period of Cubism. The objects found upon a café table were, with the Spanish guitar, the only pleasures permitted. To paint a setting, and above all for the Russian Ballet (this devoted adolescence knew not Stravinsky) constituted a crime. M. Renan, in the wings, never scandalized the café *La Rotonde* when he accepted my offer. We had to rejoin Serge Diaghilev in Rome—journey without a shadow. We were living; we were breathing. Picasso laughed to see the figures of our painters grow short behind the train.

We created *Parade* in a cellar in Rome, where the crowd was studying and which was called the *Cave Taglioni;* we walked by moonlight with dancing girls; we visited Naples and Pompeii. We came to know the gay Futurists.

Elsewhere one may find the consequences of this voyage (Le Coq et l'Arlequin). It is useless to relate again the scandal occasioned by *Parade* in 1917, and its success in 1920. The important thing is to record the ease with which Picasso realized the theatre, as he had realized all the rest.

The characteristics which render him unsuited to the decorative style were to serve him on the boards. Indeed, if intense life is a fault in a setting in which one must live, this fault becomes a trump-card when the setting of an evening must have life with the actors. In the theatre, the actors used to pass back and forth before dead drops, which were more or less picturesque and more or less rich. Picasso solved, at the first blow, one part of the problem.

I shall never forget the studio in Rome. A small box held the sketch for *Parade;* its fixtures, its trees, its barracks. On a table, opposite the Villa Medici, Picasso painted the Chinaman, the man-

(Continued on next page)

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Picasso, a Fantastic Modern Genius

(Continued from page 73)

agers, the American woman, the horse of which Madame de Noailles wrote that one might think one saw a tree laugh, and the blue acrobats compared by Marcel Proust to the Dioscuri.

Parade united the frivolous crowd and Picasso in such a way that we were, shortly afterwards —Apollinaire, Max Jacob, and myself—witnesses of his marriage in the Russian church in the Rue Daru, and that he executed the settings and costumes for *Tricorne, Pulcinella,* and *Quadro Flamenco.* A misunderstanding of dates, a lack of conjunction between Massine, the ballet master, and the scenic artist, and a ballet directed in Rome which had to be danced in Paris two days later, hindered Picasso from composing his set for *Pulcinella* with logic. He improvised costumes; but what are they worth in comparison to the costumes and the pantomime which he wanted, and for which the sketches exist? Neapolitan girls and yokels enact in it the old puppets, brought-up-to-date, like the music of Pergolesi as transposed by Stravinsky. After about twenty paintings, in which the scene represents a theatre, with its lustre, its boxes, and its stage, Picasso's taste rose above such excess of research and furnished the entire actual scene with the setting of the miniature scene. One leaves the red velvet for towers of cards on a moon-lit night in a street in Naples.

Do you remember the mysteries of childhood, the landscapes it discovers hiding in a dark spot, the views in the stereoscope of Vesuvius at night, fireplaces at Christmas, rooms looked into through a keyhole? Then you will understand the soul of this setting, which filled the frame of the stage at the Opera with no other artifice than grey drops and a house of wise dogs.

On the eve of the dress-rehearsal of *Antigone,* in December, 1922, we, actors and author, were seated in the hall of the studio, at Dullin's. A canvas of the same blue as washing balls formed a rocky background. There were openings to the left and right; in the middle, in the air, a hole behind which the rôle of the chorus was to be declaimed through a megaphone. Around this hole I had hung masks of women, boys and old men which Picasso had painted, or which I had caused to be executed after his models. Under the masks hung a white panel. The question was, how to catch on this surface the sense of a fortunate decoration. which would sacrifice exactitude and inexactitude, both equally costly, to the evocation of a hot day.

Picasso was walking up and down.

He began by rubbing a stick of red chalk on the board, which, because of the evenness of the wood, became marble. Then he took a bottle of ink and traced out several motifs, with masterly effect. All at once he blackened some empty spaces, and three columns appeared. The appearance of these columns was so sudden, so surprising, that we applauded.

Once in the street, I asked Picasso if he had been calculating their approach; if he had been going toward them, or if they had taken him by surprise. He answered that they had taken him by surprise, but that one is always calculating without knowing it; that the Doric column results, like the hexameter, from an operation of thought; and that he perhaps had only now invented this column, in the same way that the Greeks discovered it.

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It remains for us to salute the example of Picasso. He shows us how to avoid confusing discipline and fear. He demonstrates that personality resides, not in the repetition of an audacity, but, on the contrary, in the independence permitted by audacity. The reason Picasso does not exploit any of his discoveries is the fact that they detach themselves from him at maturity. Each man looks at them for a point of departure, a grain, a green fruit, instead of savoring them in silence. For the Frenchman loves the tombs; he hates youth, and it is only in the form of preserves that he treats himself to the first fruits.

* * * * *

In spite of all, Picasso was the first to be bold enough to pass beyond the monsters which are born of the marriage between the objective and the subjective, and to offer Narcissus a mirror which neither disfigures him nor exposes him to complexities.

But to recognize that Picasso bears on his shoulders the heavy charge of having pushed the game to the uttermost is not to deny that the game, cost what it might, should of right arrive there.

It is the rôle of the newcomer to sweep the ground and to make it bristle with obstacles. The succession of Picasso is rendered the more delicate in that he excels not only at his game of chess, but also at innocent games of every kind.

After Cubism, I see a paper bag, full of surprises, poured out over Europe; hypnosis, exquisite enchantments, laces in procession insolences, scarecrows, aerial women, clouds of smoke, snowdrops mysterious corsets, devils with springs, and Bengal fires.

At least, if my eyes are lowered my good eyes shall have had the fortune to have saluted Pablo Picasso.

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In spite of all, Picasso was the first to be bold enough to pass beyond the monsters which are born of the marriage between the objective and the subjective, and to offer Narcissus a mirror which neither disfigures him nor exposes him to complexities.

But to recognize that Picasso bears on his shoulders the heavy charge of having pushed the game to the uttermost is not to deny that the game, cost what it might, should of right arrive there.

It is the rôle of the newcomer to sweep the ground and to make it bristle with obstacles. The succession of Picasso is rendered the more delicate in that he excels not only at his game of chess, but also at innocent games of every kind.

After Cubism, I see a paper bag, full of surprises, poured out over Europe; hypnosis, exquisite enchantments, laces in procession, insolences, scarecrows, aerial women, clouds of smoke, snowdrops, mysterious corsets, devils with springs, and Bengal fires.

At least, if my eyes are lowered, my good eyes shall have had the fortune to have saluted Pablo Picasso.

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Grand Central Art Galleries

Grand Central Terminal Taxicab Entrance
15 VANDERBILT AVENUE

Great Modern Hotels of America

(Continued from page 49)

retirement in a secluded study away from the world to say that this country has no architectural style and no architectural types. If they look about, I do not see how they can fail to find very real evidences of a distinctly American architecture in any adaptation of any of our Georgian Colonial as libraries or state capitols.

Quite apart from its purely architectural aspect, the modern hotel has a distinct community value which is becoming more and more widely recognized. It is a local rendezvous, a place for entertaining and meeting, and it is its city's point of contact with the



The main lobby of the Atlanta Biltmore is enriched with tall pilasters of black and gold marble and the floor is covered with specially made rugs, Chinese in pattern

styles, or equally distinct American types in our great railroad terminals, office buildings, apartment houses — and in the great modern hotels of America.

At no other period, and in no other part of the world have hotel accommodations been more thoroughly or expertly planned or managed, nor have hotel guests world beyond its own borders. It would be a mistake to say that the modern hotel is not appreciated by its own community, because cities are taking a justifiable pride in their best hotels, and even spreading their message through the country by means of publicity. It only occurs to me sometimes that many communities, proud as



The comfort and refinement of decoration in the rooms and suites of the Atlanta Biltmore are seen in this private dining room

been given so much for their esthetic enjoyment. Certainly our architects have found in the modern hotel a remarkable opportunity to design and plan in a large and comprehensive way, and to bring architecture to the public far more intimately than is possible in the design of such "monumental" buildings they are of such a real civic asset as the Atlanta Biltmore do not yet fully appreciate to the fullest extent the true architectural value and significance of the great hotel of America today. And we believe that a careful study of this article and its illustrations will perhaps help our readers to this sort of appreciation.

THE RUE DE LA PAIX OF AMERICA

THE NEW Steinway BUILDING

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THE New Steinway Building represents the most advanced development in building design and construction.

Intended to provide business offices for individuals and organizations dealing with a discriminating clientele, the location, architectural beauty and interior plan and facilities of the New Steinway Building are in keeping with the requirements of those who are looking for the finest space procurable.

Architects, Artists, Decorators, Representatives of Continental Houses, Dealers in Precious Stones, are among the lines that logically can establish their quarters here.

Leases are now being made for the remaining floors and individual office units. Occupancy to be had during Spring of 1925.

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In the Office

WE are especially interested in presenting a variety of covers for our magazine, something fresh and attractive for each number seems much more important to us than to have a standard type that will make people say at once "That is an Arts & Decoration cover." We have been very fortunate for the current issue. This cover was especially drawn for us by Clara Fargo Thomas from a 14th Century sport painting, one of the famous sketches of Gaston de Foix.

Mrs. Thomas has in her dining-room in New York a series of panels which were inspired by her studies of those delightful old French paintings. These interested us so much that Mrs. Thomas consented to make a drawing from one of the scenes so that we could have it reproduced for our Christmas number. We feel that this has been very successfully accomplished and that the quality of the gay hunting days of mediaeval France has been beautifully held in the most gorgeous colors and fascinating composition.

Although it is not a Christmas scene, it very definitely suggests the Christmas season of those splendid times when people went forth hunting for their own Christmas dinner, gayly clad with brightly caparisoned horses, with funny, eager little dogs and sometimes even with beautiful ladies to honor the occasion. Surely that was a far more interesting way to secure a Christmas dinner, than to go into a shop and see a poor, dead bird put on the scales.

* * * * *

We felt quite despairing a few days ago when DeCasseres came into our office and announced that Hollywood had made him such an attractive offer that he was going to leave us for a time. We like immensely the way DeCasseres handled the dramatic situation in New York. We feel that he has a fine critical faculty, a developed judgment and a rare and pleasant wit, and so we begged of him not to go. We told him that our readers had grown to depend upon him, and that the theatres like him so much they actually sent us pictures the day we asked for them, not to mention occasional seats; but he shook his head. He said he had always wanted to see California and he was quite enthralled with the idea of seeing it on a large salary and so he handed us our December copy and went away.

* * * * *

And suddenly we discover that a great good fortune had come to us, because George Jean Nathan has consented to do dramatic criticism for ARTS & DECORATION through the season. It isn't that we love Mr. DeCasseres less or Mr. Nathan more, but we just feel that it is a piece of unquestionable luck for Mr. Nathan to consent to do the stage for us. It took a great deal of persuasion to secure this piece of good luck, because Mr. Nathan as we all know, is not only a very successful writer, but one of the editors of *The American Mercury*, and he is not seeking an opportunity to enlarge the scope of his activities. Mr. Warner, the present publisher of ARTS & DECORATION had decided, however, that Mr. Nathan, and no one else, would do, and we are most happy to announce his acceptance not only of our request to do the dramatic work, but to become a member of our Board of Consulting Editors.

* * * * *

Perhaps this is just the place to speak of the significance of this Board of Editors. We are not certain, but we are under the impression, that no magazine has ever had so significant a board of collaborating editors. And after all, we more or less took our choice of great names in America, from among the architects, the painters, the sculptors, the editors, the writers, the stage directors, etc. We feel that Mr. Nathan belongs on this board and we are very proud indeed that he has consented to join us. Of course, we are going to be asked why we have two editors from *The American Mercury* when there are so many other magazines in the world. The answer is obvious. Mr. Nathan and Mr. Mencken just happen to have the type of minds that we feel indispensable to our Board of Editors, and we are not responsible for the fact that they are both editing the *Mercury*.

* * * * *

Our January number will be a Florida number, so far as possible bringing the South to all our readers. This will not matter so much to the fortunate people who will be spending months at Miami and Palm Beach, in the Riviera, or in Italy, but for those who are north of the Mason-Dixon line and this side of the Atlantic, January ARTS & DECORATION will be a very welcome number. To begin with, the cover itself sounds a very tropical note. Some brilliantly painted tucans, those most grotesque and vivid tropical birds, are resting on gray branches as though they had just flown out of an African jungle. And then we are to have an article on Florida-Spanish architecture and one on Spanish furniture as well as a presentation of one of the most magnificent of the many spendid homes in Miami. And, of course, Palm Beach will appear with a picture of Mrs. E. L. Stotesbury in her famous tropical garden, and with Gardner Hale's fine fresco decorations for the

(Continued on page 85)

Under Cover

A Gay and Caustic Personal Review of the Latest Books

By BENJAMIN DE CASSERES

PRANCING NIGGER. *By Ronald Firbank.* (Brentano's.)

Here is the biggest treat I have had in years. I had never heard of Ronald Firbank until this book fell into my arms like the Blessed Damozel. Exquisite and reticent style. Humor that has the mirth of eternals in its chuckles. Fantasy that is only born of Falnerian wines. Characterization that is swifter than the pen of a De Maupassant. A bright and breezy sensuousness concerning the life in the tropics and the doings of the negroid Mouth family that almost caused me to chuck my four jobs and hurry to the star bangled nights of Cuna-Cuna and its days of allure and revel. I cannot overpraise this little book. You can read it in one sitting, and it will be a memorable sitting if you have in your brain the spirits of the grotesque and comic. Carl Van Vechten writes the introduction, but where he should have thrown up his hat and shouted he treads gingerly like a sophisticate. Maybe better so, for there can be only one preface to this perfect book, and that is, "Read it!"

THE LATIN GENIUS. *By Anatole France.* (Dodd, Mead & Co.)

The heir of Rabelais, Montaigne, Voltaire and Renan has passed into the Pantheon of the Living. France was the Latin genius incarnate. His beautiful essays on Scarron (a marvelous portrait), Racine, Sainte-Beuve, La Fontaine, Chateaubriand, Albert Glatigny (that curious wastrel), Molière and others who were the great Anatole's forerunners and heralds come pat from the publisher. Wilfred S. Jackson has done an excellent translation of one of Anatole France's best books.

THE NEW CANDIDE. *By John Cournos.* (Boni & Liveright.)

The story of Peter Pock, Junior, who goes into the world and discovers that things are about as the Preacher described them. Disillusion is the beginning of wisdom. Cournos does not dig down far enough. Voltaire is quite dead, and Cournos, in spite of an interesting book, is not his reincarnation. The satire is too evident and has not enough venom in it.

THE 25TH MAN. *By Ed. Morrell.* (The New Era Publishing Co.)

Morrell was the hero of Jack London's "Star Rover," and in this book the celebrated bandit has written one of the most extraordinary and fascinating confessions of the time. Morrell found release from his tortures in a straitjacket in prison by "dreaming true" in the manner of Peter Ibbetson. An extraordinary document of lawless adventure and spiritual regeneration. A bandit with an astral karma, a man who became disembodied under the eyes of his keepers. Written in racy, everyday English. A new kind of book.

BLOCK PRINTING AND BOOK ILLUSTRATION IN JAPAN. *With 43 plates, 18 in color. By Louise Norton Brown.* (E. P. Dutton & Co.)

A massive book on an inexhaustible subject treated by an expert. She shows us the art-genius of Japan from a new point of view and most vigorously defends Japan against the charge of imitation and pseudo-culture. The illustrations are superb and the text of many thousands of words is written in a vigorous style.

COLOR SCHEMES FOR THE HOME AND MODEL INTERIORS. *By Henry W. Frohne and Alice and Bettina Jackson.* (J. B. Lippincott Company.)

This volume provides the homemaker with practical guidance in selecting and arranging the furnishings in the home. These principles are expounded humanly and not academically. They insist, and rightly, that the home is a living, breathing, vital thing, and the furniture therein is the being's organs and body.

The book is finely illustrated and should be in the possession of every reader of ARTS AND DECORATION.

THE KING OF ELFLAND'S DAUGHTER. *By Lord Dunsany.* (G. P. Putnam's Sons.)

The Great Magician does it again in this delightful story veiled in shimmering prose and haunting, rhythmic periods. It is a little too long—the exquisite should be brief. A translunar book for all those who would flee routine and open magic casements on fairy lands bedight.

THE TATTOOED COUNTESS. *By Carl Van Vechten.* (Alfred A. Knopf.)

A smart story in the Van Vechtian manner—but also too long. Countess Nattatorrini goes to her old Middle West home after twenty years among the sophisticates of Europe. She ropes in a young culture-hound and they go into the land of the sophisticates for ever after. Brilliant but dreary because of padding.

THE WISDOM OF LAZINESS. *By Fred C. Kelly, with an introduction by Booth Tarkington.* (Doubleday, Page & Co.)

An incontrovertible defence of laziness, which virtue Don Marquis (with a "yes" "yes" chirp from me) has been urging on his public for years in Don's own incomparable manner. Mr. Kelly's

(Continued on next page)

HOMER STUDIOS

Architects Recommend This

To Plan Decoration and Furnishing Before You Build

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Correspondence, implying no obligation, is welcome at any time

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Write us at any time for sketches or estimates.

FRANCIS H. BACON CO.

BOSTON 284 Dartmouth St. NEW YORK 4 East 53rd Street

Furniture - Woodwork - Interior Decorations

Under Cover

(Continued from page 79)

contention is that all that is best and beautiful in life has come from slothful geniuses, from shirkers, from late risers, from time-clock dodgers.

Most women grow old before their time, he contends, because they are always "busy," always on the march. Culture is based on leisure, which is a form of aristocratic laziness. All material progress—inventions and so forth—come from men who are trying to discover for us the royal road to loafing. Besides the opening essay, from which the book takes its title, there are many articles that are whimsical and paradoxical, all aimed at America's cardinal sins—hurry, work and seriousness.

A good book for Efficiency Ezras.

A Critical Fable. (Houghton Mifflin & Co.)

This is a rhymed tilt at all the American poets of the hour. It was first published anonymously in 1922. We all thought it a rather clever imitation of Papa Pope and old man Hudibras. Now, who could have written it? Every critic had his guess, and just as we were all going mad over the problem, who do you think pokes her pagan-Mayflower face into the Grand Sanhedrin of Critics and shyly whispers, "I did it!" Amy Lowell! Amy of the polyphonic prose; Amy, the color-mad; Amy, who is our own dear free-verse Gautier.

I remember "Can Grande's Castle" and paid my obeisance to it in *The Sun* before Joshua Munsey stopped it for aye. It also inspired me to write a glowing column and a half editorial on our only Pagan Puritan in the literary supplement of the same paper. Miss Lowell now comes forward as a wit and gentle satirist of the work of Pound, Eliot, Masters, Lindsay, Aiken, Sara Teasdale, Kreymborg, Sandburg—and gives herself several sly digs and boosts. I like the way she dusts the jacket of that international false alarm, Ezra Pound, and I agree with her on the greatness of "The Spoon River Anthology." A little book for all Parnassians coming and going.

The Library of Early Novelists. (E. P. Dutton & Co.)

Here are six books in a series of the greatest value to students of the origin of the romance, picaresque and otherwise. There are:

"The Fool of Quality," by Henry Brooks (mid-eighteenth century) is the most famous work of a famous man, pupil of Swift and Defoe, beau, swordsman, wit. John Wesley liked this book, so did the then Prince of Wales.

"Chrystal; or, the Adventures of a Guinea," by Charles Johnston (also eighteenth century), is a profound and bitter satire, written with a gloomy seriousness. All students of satire should possess it.

"The Monk," by M. G. Lewis (late eighteenth century) is a sample of the "Gothic School" of romantic horror. Old fashioned, but of historical importance.

"The Countess of Pembroke's Arcadia," by Sir Philip Sidney (sixteenth century), is a monument in the historical evolution of English prose by one of its early masters. This edition contains the complete "Arcadia."

The other two volumes are editions of Defoe's famous "Moll Flanders" and the still more famous "Heptameron" of Margaret of Navarre.

Loves and Losses of Pierrot. *By William Griffith.* (E. P. Dutton & Co.)

This Pierrot is the Poet, and his Pierrette is Beauty. An eternal fable that Mr. Griffith has put to exquisitely perfect and haunting verse. There is the music of Verlaine and the melancholy satire of Heine in these poems.

> Who else could cast a shadow
> Quite so grotesquely tall
> Or place a spell of beauty
> On nothing much at all?

Why, William Griffith of course. He has performed just that magic feat in his little book.

American Graphic Art. *By F. Weitenkampf.* (The Macmillan Company.)

This is a new, revised and enlarged edition with illustrations by the curator of prints of the New York Public Library. It is needless to say that it is a work of perfect scholarship.

Alliances for the Mind. *By Gertrude Besse King.* (Harcourt, Brace & Co.)

Twenty some essays on Eintein, man, Plato, evolution, Freud and many other things which promised me much but disappointed me greatly. These things should be written about either lightly or ecstatically, and Gertrude King does neither. But it is interesting as a study in the mental processes of an intelligent woman trying to handle themes for men.

A Book of Characters. *Compiled and Translated by Richard Aldington.* (E. P. Dutton & Co.)

This is a mine of satire from Theophrastus, Joseph Hall, Sir Thomas Overbury, Jean de la Bruyère, Vauveuargues and others. One has only to read these fine old smiling cynics to see where we smart fellers of the present

(Continued on page 92)



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The Insignia of Good Taste

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Why dost thou stay
And leave undone
What should be done today?"
—HUGHES

TIME flies on magic wings and Christmas fast approaches. Do not disappoint your loved ones with hastily selected gifts which will be duplicated by a host of similar gifts. In the Schmidt Collection are beautiful things, rarely duplicated. Here you receive the assistance of connoisseurs who have searched far and wide for the unique gifts on display.

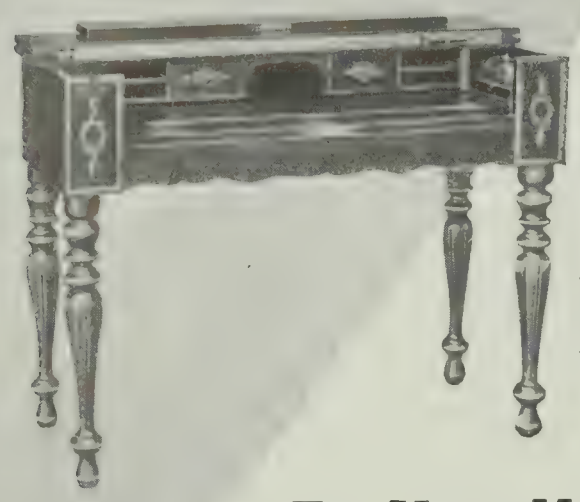
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"They Make Your "Bluebird" FLAT-Extending CURTAIN RODS Curtains Prettier"

Windmills

By FRANK BRANGWYN, R. A. and HAYTER PRESTON

Courtesy of Dodd, Mead & Co.

HERE are two in a series of delightful stories told by Hayter Preston in a fascinating book called "Windmills," which is illustrated by Frank Brangwyn, R. A. Apparently, these two friends wandered far and wide over Holland to gather data and picturesque incidents about the old windmills, and Mr. Preston seems to have had a very rare ability in getting the old folks of these quaint villages to talk about the windmills. In the main, they do not seem to take them very seriously, not nearly as much so as the average tourist. As, for instance, in one story Mr. Preston said to one of the old men of the village in Winchelsea: "I may write a book about windmills," the old chap quietly remarked, "some folk read queer stuff." In the main, the people who live near these wonderful old structures seem to be more interested in the facts of quarrels about them or the date of ownership or whether or no they are useful and what will take their place. They seem to live in the vicinity of all this curious beauty and never see it.

"On the road to Winchelsea," Mr. Preston tells us, "I met an old man, bent with toil, who moved as if heavy weights were attached to his feet, but his heart was light as a bird's and his eyes clear as summer. I told him how many miles I had come to see the windmill at Winchelsea, and I asked him what he knew about the windmills in those parts. He eyed me suspiciously, and, after a full minute's silence, said: "You're a rum'un." Even he, old man that he was, belonged to a newer race.

The town of Rye, where Henry James wrought his black magic upon the language, lay behind us, and we were walking by a stream along whose banks willows drooped like sad sentinels. Straight ahead, high up, was Winchelsea; and, as we turned with the stream, I saw my mill on the crest of a fine windy height.

"That's it," I said, pointing.

"That's a dead'n," he replied. "Blown to bits."

I rated him for an unimaginative churl. He answered that mills were nothing to him: he remembered the first steam plough in the district. That was a tidy few years ago. He told me that its owner was a tall, thin man who drank quarts of raspberry vinegar, carried on with four women at the same time, and "studied himself into the grave." He was, I gathered, habitually clean-mouthed, but he was always accompanied by a man who did the swearing—a man who wore a leather boot lace as a watch chain. I parted with the old fellow at the foot of the step. His business—he was on a visit to a niece suffering from mumps—took him to the left, while I turned into the fields on the right.

After a stiff climb to the crest, I called upon a farmer on whose ground the mill stood. He was a newcomer, and judging by his accent, a man from the shires. The mill meant nothing to him—it was just lumber: he was interested in sheep. He asked me what I could see in mills, nowadays. The last word was stressed pityingly.

"I find them charming," I replied, "as some people find armor, and postage stamps, and birds' eggs charming. . . . I may even write a book on windmills some day. . . ."

"Some folks read queer stuff," he dryly remarked.

As we walked over to the mill, he told me an interminable story of a dead body being found near the place, and how a furious dispute arose between the coroners of Winchelsea and St. Leonards as to which of them should conduct the inquest; for half of the mill is in one parish and half in the other.

The mill is built on frail, feminine lines. It reminded me of a respectable old woman whose dress has been patched and mended until very little of the original material is left. It was built two hundred and fifty years ago by the Grey Friars for the purpose of supplying the monasteries with flour.

Until twenty years ago the mill ground corn and wheat for the village corn—chandler's shop; but its structure fell into decrepitude and, although it was strengthened many times, it could not be worked profitably.

In spite of the great strength of the propeller, which, I am told, weighed more than a ton, the sails were blown off. Since that time the mill has been left to rot; indeed, I could not find out who owned it; nobody knew or cared. And so it stands there on the hill, beautiful in decay, at the mercy of the rats and the weather.

The land falls away on all sides. Northward the country is divided into colored, cultivated squares, with here and there farmhouses and groups of cottages, and in the far south a thin blue line of sea melts into the sky. It was so quiet that I sat there until the earth was all a darkness, and the merest shaving of a moon was drifting into the night. Impulsive winds played about the mill and passed on to the sea, hissing like sudden surges through the trees.

O mill, I thought, your fate is very like that of man. You worked blindly and towards an unknown end; but your end was certain. We also work on blindly, knowing next to nothing, guessing

(Continued on page 95)

Hearthstone Furniture Co.

INCORPORATED

will occupy new quarters at

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from the first of December, where its subject—unfinished furniture—finished—will have greater opportunity for more intelligent presentation, and where the buyer will find a broader selection of unfinished furniture, with better suggestion for finish and decoration than heretofore has been offered.

196 Lexington Avenue
New York City





"The House of Old Fabrics"

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Adorable
PORCELAINS *and* POTTERY

EASILY SELECTED FOR GIFTS
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PROFUSELY ILLUSTRATED BOOKS



Chin Toy Perfume Bottle $5.00
Safely Delivered Anywhere in U. S. A. proper

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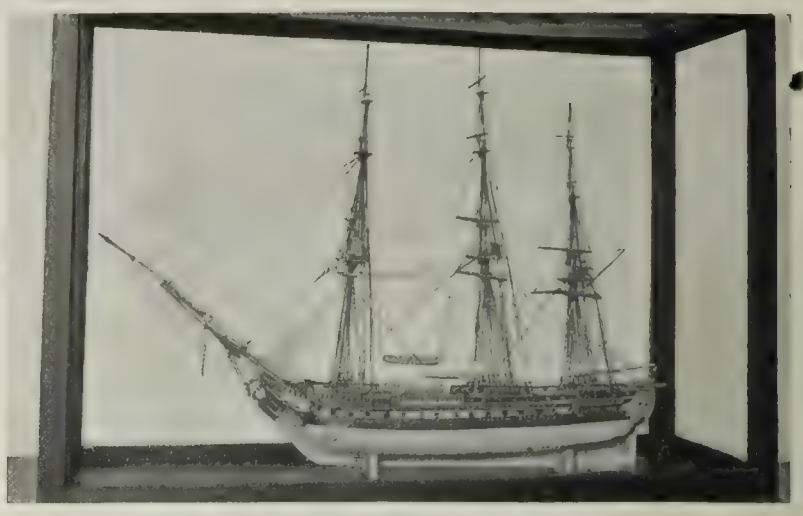
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ARTS & DECORATION *45 West 45th St. New York*

In the Office

(*Continued from page 78*)

Walls of Mrs. Shearson's garden.

We have some lovely photographs too, of old Riviera streets —beauty, centuries old, and so far as we know it has never been pictured before. And wonderful interiors will be shown of one of the finest palaces in Venice, a palace where no photographer has ever before trod the portals—magnificent rooms with priceless Gothic furniture and rugs and tapestries such as are only found in the finest of Italian museums. From Chicago comes an article on the new Art Club of which Mrs. John Alden Carpenter is president.

Of course there will be the usual number of interesting art features, especially centering around the Zuloaga collection at the Reinhardt Galleries. And Miss Wiborg will sound another note on the ultra-modern music that we are to hear this winter, and Burton Rascoe will send us his "Reminiscences" from London where he is visiting at present.

It is difficult to stop writing about our January number. It promises so much interest and beauty.

* * * * * *

Our frontispiece in this number is a Spanish painting of great fame, done in 1618 by Bartolome Esteban Murillo and has a history of unusual interest. It was painted for the Convent of Barefoot Carmelite Nuns in Madrid where it remained for 129 years. At the end of this time it was purchased and taken to Paris by Charles LeBrun, husband of the famous painter, Madame LeBrun. Later it was sold to Sir Thomas Baring, head of the house of English bankers. The present head of the House of Baring, the Earl of Northbrook, sold it immediately after the war. It was taken to Paris, where it was purchased in 1922 by the present owner, DeWitt V. Hutchings, of Riverside, California. It is intended eventually for the new Chapel at Mission Inn. When it first came to New York it was loaned to Mr. Archer Huntington and hung in his Spanish Gallery, and then for a time was at the Metropolitan Museum of Art. It has received much commendation. The Duke of Alva, the director of Prado Gallery of Madrid, has pronounced it finer than the Louvre "Conception," by Murillo.

In *color* the "Mirror" is most lovely. The blue of the mantle is one blue, so associated with Murillo and called after him. Delicate flesh tints appear on hands and cheeks. The two-toned robe is exceptional in its combination of simplicity and faithful modeling. The warm light of earth clouds around the body is wonderfully blended with the cooler heavenly light of the halo.

M. F. R.



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Furniture of Transcendent Quality

By DONALD COMPTON

IN choosing furniture for our houses there are, broadly speaking, two sorts from which we can make our choice—antiques or reproductions of antiques, on the one hand, and, on the other, furniture of modern design for which there is made no claim to classification under one or another of the historic styles.

So intense has become the acquired love of antiques—or the acquired *passion,* perhaps it had better be called—that the majority of people who pretend to any degree of taste, when speaking or thinking of furniture, think so habitually in terms of period styles, and the sundry details and niceties of those styles, that their judgment of what is intrinsically good tends to become warped or even wholly obscured. Many are perfectly able to tell the points of a Chippendale chair or a Stuart bread and cheese cupboard with as much glibness and confidence as the judges at an horse show would display in rating the conformation and performance of the several classes of horses presented for their critical verdict.

In their keen-eyed analysis they are so absorbed with appraising the minutiae of the species and determining to their own satisfaction the correctness of stylistic details that they often forget to exercise any taste, to inquire mentally whether the object of their examination is fundamentally beautiful and inherently appropriate for the place or purpose for which they are considering it.

Now, this ready familiarity with all the fine points and distinctive characteristics of every phase of the mobiliary art of the past is a very good thing and highly commendable. It ought to be encouraged and cultivated in every way. Unerring knowledge of details and all the methods of craftsmanship are worth devoting time and close application to acquire. But all this is not enough. Some further act of judgment must be brought to bear.

It is perfectly conceivable that a piece of furniture may be perfectly correct, after its kind, correct in the least particular, and it may be absolutely unexceptionable upon the score of all historic proprieties and yet, at the same time, it may be intrinsically ugly and—what is quite as bad—utterly inappropriate to the purpose or place to which it is destined.

Mainwaring chair may be a perfect specimen, displaying all the peculiarities a Mainwaring chair ought to display to stamp it as genuine. The same chair may likewise be very ugly, so ugly that you would not be happy living with it. Again, a seventeenth century oak court cupboard of the reign of James the First may exhibit all the idiosyncrasies proper to its kind and all the minute evidences of workmanship and decoration that mark it as a product of the first quarter of the century rather than of the ensuing reign of King Charles; it may likewise exhibit further characteristics that closely determine the area of its origin and enable the connoisseur to say whether it was made in the east or the west, the north or the south; and yet it may be clumsy in its lines and highly objectionable as a household acquisition.

Time and time again does it happen that tables, or chairs, or cabinets that are described, and quite justifiably and correctly described, as "museum pieces," pieces that would delight the heart of the collector because of their generic perfections, when considered from an aesthetic point of view are insufferably ugly. Antiques acquired for the sake of their age, or merely because they are perfect of their type, regardless of beauty or utility, are white elephants in the extreme, at least so far as the house is concerned, and it would be much better, as a rule, if those people who proudly boast of possessing an "houseful of museum pieces" would give their treasures to a museum.

It is quite true, we have freedom of choice in selecting furniture, whether antiques and the reproductions of antiques, or else modern furniture that is frankly modern, but in the exercise of this freedom we ought to be guided by some principle or principles the reasonable observance of which will insure our making purchases from which we may derive lasting satisfaction. This advice, be it understood, is not meant for the collector—he is usually quite incorrigible, anyhow — who must formulate his own principles of action according to his individual bent. It *is* meant, and meant very pointedly, for the average person intent upon furnishing a house so that the ensemble shall be satisfying in all respects.

In the first place, aim always at getting pieces of transcendent quality. This may sound, perhaps, like a counsel of perfection that can be followed only by those with unlimited means at their command. As a matter of fact, it is really not so at all. Any misconception with regard to its meaning must arise from the erroneous notion that only elaborate and most appallingly expensive pieces—"museum pieces"—can possess transcendent quality. Pieces of transcendent quality, it is true, may be, and often are, highly elaborate and exceedingly costly, but they may equally well be simple and quite inexpensive.

Neither elaboration nor cost has necessarily any connection with the quality of transcendency;

(Continued on page 88)



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Furniture of Transcendent Quality

(Continued from page 86)

neither has the considerations of age nor the technical minutiæ of this, that, or the other particular style. A transcendent piece of furniture may be old, it may be a reproduction, or it may be altogether modern, designed without especial reference to the manner of any one of the historic modes.

To be transcendently good or beautiful, the piece of furniture, whatever it may be, must be of unexceptionable workmanship. More important still, it must have grace and beauty of line so that the elegance and justice of its proportions, and the distinction of its whole appearance will always stand forth, challenging attention and compelling admiration. A piece of furniture may be shabby or broken and yet possess the transcendent quality in an eminent degree. Its bearing is something that cannot be destroyed by age, neglect nor ill usage.

It is quite possible for the finest materials and the best craftsmanship to be bestowed on a piece that is inherently common and vulgar in its lines. Such a piece can never possess distinction nor be considered as possessing transcendency. Again, a similar piece of furniture, made of one of the so-called "meaner" woods, may far transcend in beauty and charm a far more ambitious effort on the part of the cabinetmaker. Such, for example, are some of the little early American tables made of maple or of apple wood. Their proportions are so beautiful and their character so straightforward, their balance of parts so perfect and their combination of strength and refinement so exquisite, that their truly patrician bearing immediately captivates the eye and holds the admiration. Such a piece it is always a joy to look upon. One never grows weary of it. At the same time, the sense of appreciation that will detect at once the transcendent quality in a little table of this unpretentious type may be trusted to measure with unerring accuracy the worth of a fine old William and Mary cabinet enriched with the most delicate seaweed marqueterie and bearing mounts of finely engraved brass.

Let us take another instance to illustrate the quality of transcendency. During the eighteenth century, especially from the middle of the century onward, France was distinguished in the mobiliary world for the armchairs produced by her chairmakers. It is easy enough, at a casual glance, to assign any of them to the particular period and style under which they should be classified. It is not so easy to pick out in an instant which of them have the transcendent quality for which one seeks. Many of them are good, but comparatively few have combined, at one and the same time, perfection of graceful line in their contour, elegance and delicacy of the decoration, and absolute correctness in their measurements so that the maximum of comfort is assured to the occupant—the last mentioned a requirement of great importance that must not for one moment be overlooked in estimating the quality of a chair, for that is the purpose for which it is made, and if it does not fulfil that purpose of utility it becomes merely a decoration to the extent to which it fails of achieving its object.

From the foregoing explanation and the examples given, it ought to be reasonably clear just what is meant by furniture of transcendent quality, the quality that the wise person will always endeavor to secure in every piece he acquires. To choose pieces of this sort demands the exercise of the most discriminating judgment that overlooks nothing, the cultivation of a nice sense of discernment, and last, but by no means least, a wholesome amount of plain commonsense. To acquire pieces of transcendent quality, and transcendent quality only, will require patience and time. It will require examination and judgment of many possible pieces, the rejection of many that will not measure up to the standard you have set, endless nosing about, and—what is not always easy—firm resolution to get nothing of which your judgment does not fully approve. Do not allow yourself to be carried away by momentary admiration of some one aspect of a piece that appeals to you for the time being when you know that in other particulars it is lacking. Last of all, do not purchase what you well know you have no place for in the scheme of your furnishing. Remember that the advice given, the injunction to bring a searching critical sense to bear in every instance, applies to the purchase of *all* furniture, whether old or new. Choose your furniture as you would choose your friends, and then you cannot go far wrong.

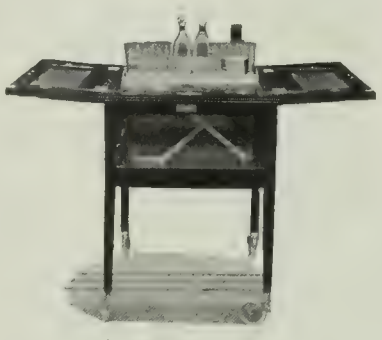
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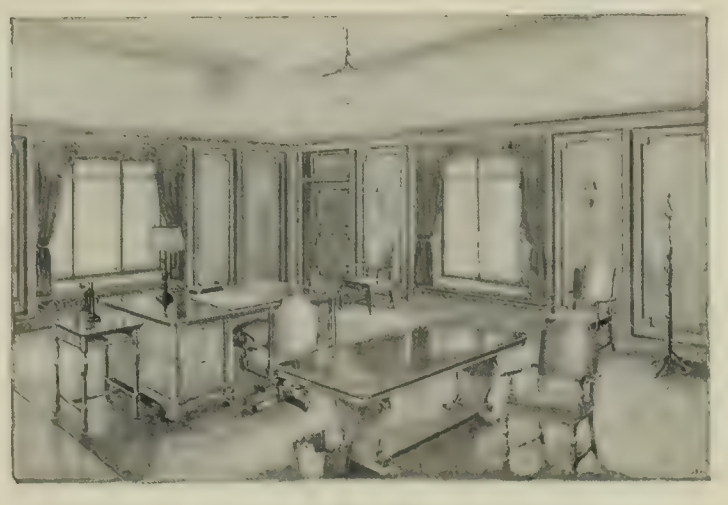
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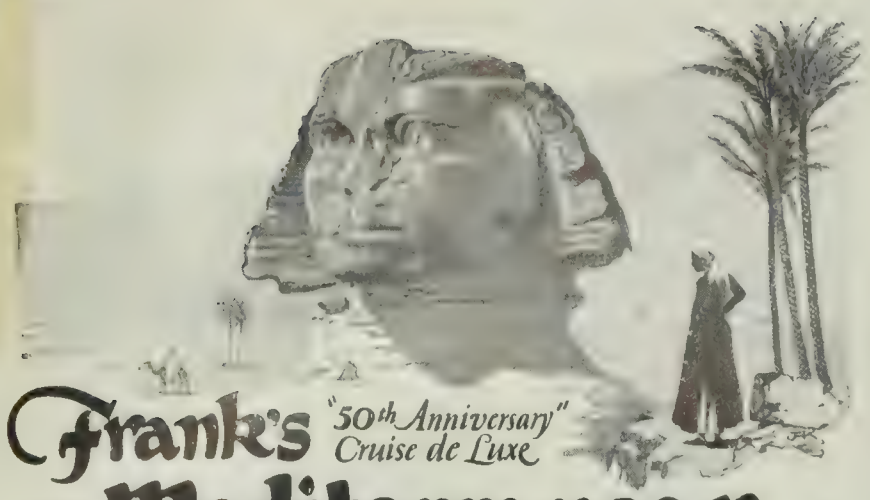
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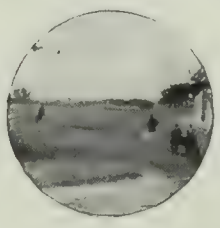
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Notes on Modern Soloists and Composers

(Continued from page 41)

has blazed the trail for the future generations. Not for the fame he has made for himself in his songs, too long and too well known a list to give in this short summary nor for the national appreciation that should be bestowed upon him for his orchestral and instrumental endowment of the music of America, but as the fearless founder of the Jazz drum beat, as a basic theme and background for the musical line and measure of American composition. He has thoroughly justified his own inspiration from these sources in the serious application he has made of them throughout his compositions. In spite of the bald attack launched by the eminent critic of the London *Times,* Mr. Colles, who, upon his return to England last spring bitterly summarized a concert platform wherein jazz numbers were played as "excruciating to the more serious-minded members of an audience," as well as the tirade launched upon the head of John Carpenter himself by our most eminent musical critics, when his ballet "Krazy Kat" was first played before a New York audience three winters ago. To these scholastic gentlemen of the old, old school in classical composition, and musical comprehension, jazz and all its derivatives are no doubt anathema, but to the followers of modern creation in music, it would seem a potent factor in our musical development in America today. This, Diaghilew, the great Russian producer, has fully recognized for the future in being prompted to give to John Alden Carpenter the writing of the first American ballet to be performed under his personal direction in the south of France this coming spring, upon a theme also of undeniable American interest and nationalism, namely, the Boston police strike of 1920.

From the New York Shops

(Continued from page 56)



Etched metal flower-bowl, 14 inches diameter, 7 inches high, on bronze base in antique verde, gold or silver finish. Courtesy of the Segar Studios



Writing folio with French print on the cover. Contains blotter. Courtesy of Au Quatrieme



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Under Cover

(Continued from page 80)

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SLAPSTICK AND DUMBELL. *By Miller Harzberg and Arthur Moss.* (Joseph Lawren.)

This is not, as its title would indicate, a document on artistic and political life in America today. It is a fascinating history of the evolution of the clown from the buffoons of ancient Rome and Greece right down to Charlie Chaplin. Clowns are found in the Talmudic legends, where they are held in great esteem. This book is curiously illustrated and is a distinct and unique contribution to the funny side of life.

FRENCH COMEDIES OF THE XVIIITH CENTURY. *Translated by Richard Aldington.* (E. P. Dutton & Co.)

OVID. *Translated by F. A. Wright.* (E. P. Dutton & Co.)

THE WORKS OF CYRANO DE BERGERAC. *Translated by Richard Aldington.* (E. P. Dutton & Co.)

BOOKS RECEIVED

"Journal of Voyage to America," Christopher Columbus, Boni & Boni; "The Widow's House," Kathleen Coyle, E. P. Dutton & Co.; "Chris Gascoyne," A. C. Benson, E. P. Dutton & Co.; "The Fox's Paw," Ramon Perez de Ayala, E. P. Dutton & Co.; "The Soul of the Moving Picture," Walter S. Bloem, E. P. Dutton & Co.; "The Dream of Fair Women," Henry Williamson, E. P. Dutton & Co.; "So Human," Don Herold, E. P. Dutton & Co.

The Picturesque Quality of English Thatched Cottages

(Continued from page 70)

vived and practised west of the Atlantic if people really wish to have thatched roofs. Only there must be enough occupation in that way to make it worth the thatchers' while to ply their trade. There is no insuperable obstacle to obtaining the necessary material, laying the thatch, and binding it with sways.

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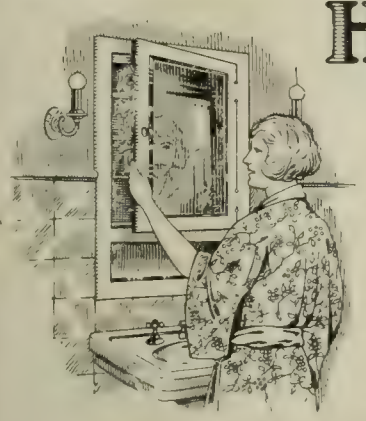
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A Painter of "The Old Sod"

An Appreciation of the Work of Jack B. Yeats, Interpreter of Irish Scenes

By JOHN MASEFIELD

I FIRST saw the work of Jack B. Yeats in a picture of a seaport that had about it all the romance of such a place. The picture had the engaging name of "Memory Harbor." Soon afterwards I came upon some more work of Mr. Yeats in a tragedy written and illustrated by himself in what he called the "old manner." This play, about a pirate named James Flaunty, the terror of the Western Gulf, was illustrated with tiny woodcuts, such as illustrate the broadsides of the eighteenth century.

Soon after this I saw more of Mr. Yeats' illustrations, in three little volumes of Irish Grammar which were some of the most happily illustrated books of modern times, though perhaps few schoolboys would pay any attention to the lessons with such enchanting drawings to divert them. Since those days, I have seen much of Mr. Yeats' work, in all its kinds. Thus writes John Masefield in the *Dublin Magazine*.

It has about it several qualities that are unusual. Perhaps the first thing that one notices is this, that he takes a romantic view of a toiler's life and amusements. He delights in whatever delights the heart of his race. He is one of those wise men who are not content to seek for romance in a distant century in an imaginary society which never existed; but find it in the life about them, where the slum provides a living Middle Ages and the Stock-brokers' Palace the Castle of a Renaissance duke.

Nearly all of his best paintings commemorate someone vivid who has lived by his hands in a rough world. Many are of boxers whom he used to watch in the countless rings and boxing halls in South and East London. Some are of circuses, or carmen, or jockeys, and some are of the amusements of cities; but the very best of them are of scenes in the country life of the West of Ireland.

Mr. Yeats charms us continually, much as Mark Twain charms us by the boyishness of his delights. His best pictures are filled, as Huckleberry Finn is filled, with the relish of boyhood. One painting in especial seems to me to be of the very essence of his mind. It represents a big, flat, floating buoy in Sligo Harbor. On the top of this buoy are three or four intent little boys playing cards or knuckle bones, or some similar game. I feel sure that in his mind, Mr. Yeats is usually out there upon the buoy playing knuckle bones in Sligo Harbor, and when his mind comes ashore, its joy is to talk with those old pilots who filled his boyhood with romance.

These pilots were memorable men who, after lives spent at sea, had come ashore to their native towns with minds full of tales of adventures, tropical reefs and birds and fishes. Their work as pilots was seldom exacting, for big ships seldom entered Sligo Harbor. They were, however, skilled men in a romantic and difficult profession which has a special fascination to many boys. Mr. Yeats' mind is filled with tales and memories of these old men. Perhaps all that any artist ever does is to make significant in after life things that were delightful in childhood. Mr. Yeats is always making significant the delights of his days at Rosses Point.

His view of his countrymen is fresh and pleasant. He draws them usually in the vivid moods which have about them nothing whatever of the melancholy Celt of recent literature, whose conversation is as keen and whose mind is a terror of its own fancies. He draws them as a most spirited, eager people, fond of all kinds of vehement contest.

This taste for contest seems to kindle in every man whom he has ever drawn driving on an Irish road. When he draws a car-driver he draws him stirred up to a test of speed and shows that both horse and man are determined not to be passed upon the road. When he draws a circus, he makes one hear the joke and the applause.

Of all his work, the things that have pleased me most have been records of contest. Of these, two stand out; one, of a race-course as seen from a horse in a race; the other, a picture of a little colt racing, out of gaiety of heart, with a company riding back from market. These pictures rise up in my mind whenever I think of his work, and with them a third, which is not so much a picture as a pastiche of many pictures, of a company at an Irish fair, among which many donkeys trot with clean, little neat legs and heads full of wisdom.

Windmills

(Continued from page 82)

ach, hoping that we may be respited even as the darkness closes round us. . . .

My pipe was out and, rising a little regretfully, I walked towards the winkling lights of the village.

LITTLEHAMPTON by the Sea is one of those forced growths which are so assiduously cultivated by enterprising railway companies. There is a lot of sand there, and a lot of sea; there is a sky of changing colors, in which our benevolent Mother Nature accasionally hangs a sun. All these things are good for commercial enterprise—they are fine material out of which are evolved bright posters for the walls of our cities.

But posters do not make a town, and Littlehampton is not yet a town. It is just a collection of boarding-houses and, a little farther inland, of a few decrepit agricultural dwellings. And it is still primarily an agricultural hamlet, whatever the posters tell us, and in spite of the fashionable dresses that during the summer flaunt their gay colors to the day.

Let us forget the posters and the boarding-houses and the bright dresses, and let us look at the old Littlehampton, a dark village set in grey sond-hills against which a grey sea like shrunken flannel beats unceasingly.

There is an old wooden pier, one of the oldest in the country, a noble structure which the white teeth of the foam have bitten in vain; for it still stands four square and triumphant.

And at the end of this pier, looming monstrously black against the low horizon, is the windmill for which I had relinquished the modern Littlehampton with pleasant frivolities and its happy summer children.

As is my custom, I sought out the nearest son of the soil and began to talk about the mill.

"It's a gonner," said he, "but its been a good 'un in its time."

I looked at it and nodded assent.

"I remember," he continued, "when this old mill ground nearly all the stuff we wanted, but those days are gone, and now it comes from other parts."

"How old is the mill?" I asked.

"Two hundred years, or thereabouts; but I'm not sure."

Windmills are curiously like human beings. They have each a character of their own—or a lack of character: they are sad, gay, robust, frail, masculine and feminine. This mill at Littlehampton is a strong, forceful personality, tragic in defeat. There is about it a warrior air, a subtle something that speaks of battles and forced marches, of melancholy bivouacs under stormy moons; it is marked by unceasing travail and by fierce joy that leave scars like sword-cuts. The Wellington Mill at Barking, of which I have written in another part of this book, has a similar character, but it is a heavy dragoon, while this mill is a marine. It has fought battles both on sea and on land.

"Is it not strange," I said, for I suspected that the man had a soft spot in his heart for the battered hulk before us, "that nobody seems to care what becomes of these old mills?"

"Well, sir, it is and it isn't," he replied. "You see it is like this: windmills don't pay; there's nothing in them; and they are a rare lot of trouble too, hard work and not much at the end of it. But they are fine and grand, all the same. Now, if this mill belonged to me, I'd have her painted up and put a few flowers in boxes round her; it would do her looks a world of good. . . . But it isn't mine, . . . It will fall to bits one of these days."

"You've a few flower-beds of your own, I expect?"

"Yes, I rear a few flowers," he replied. "It's my hobby. And the missis likes 'em."

He was a fine upstanding fellow with a face the color of mahogany and huge hands, giant-veined, flattened and broken nails—superb natural vases for his flowers.

"Children?" I asked.

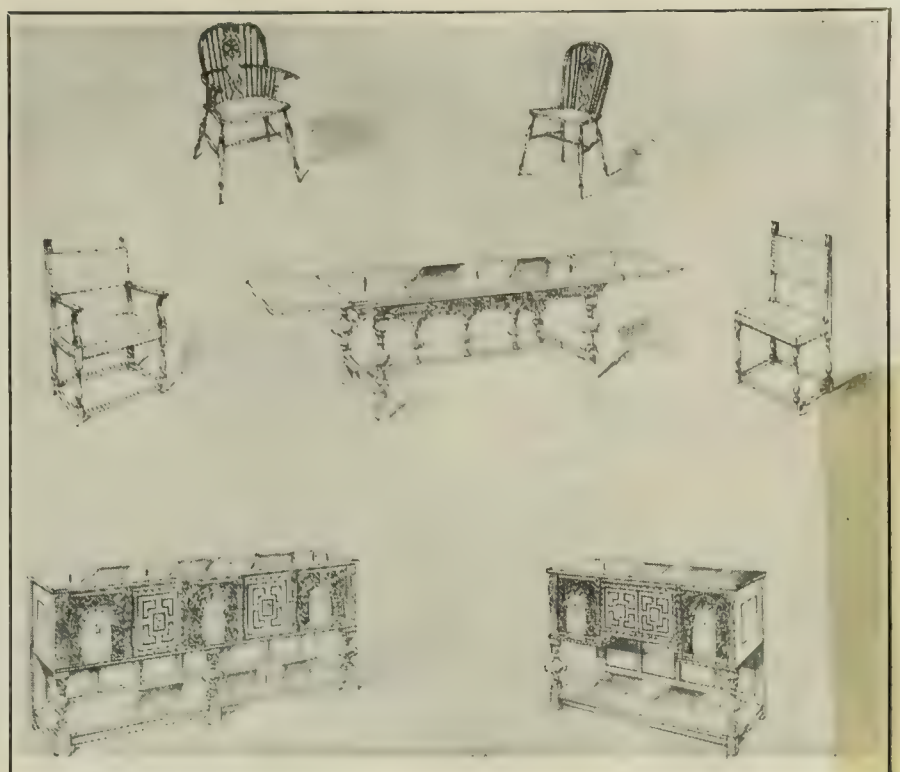
"Two; both boys. . . . rips." He smiled with pride.

"Do you remember the miller?" I asked, when the softness had gone from his eyes.

"Yes; dead and gone."

The mill, too, is dying and will soon be gone. It is a pity; but then, as my friend said, there's nothing in them. He loves windmills almost as much as I, but he has other loves, stronger, more vital loves. So have I. So have we all.





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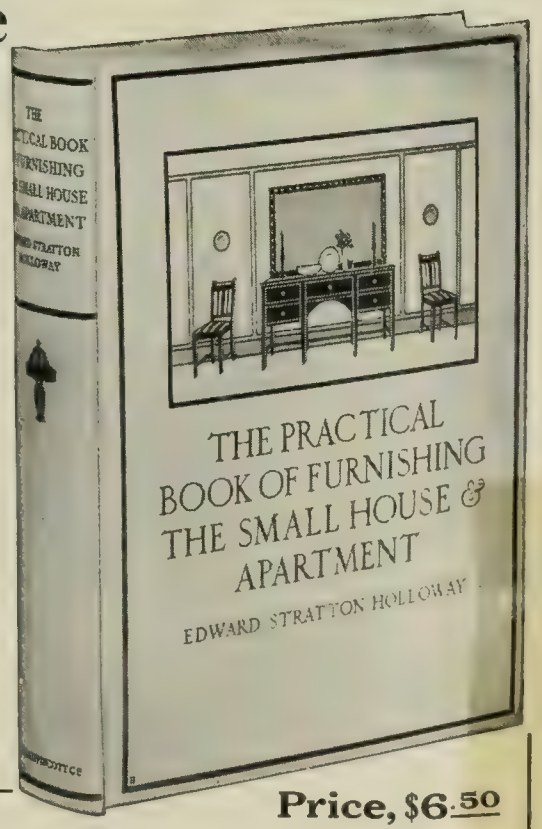
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